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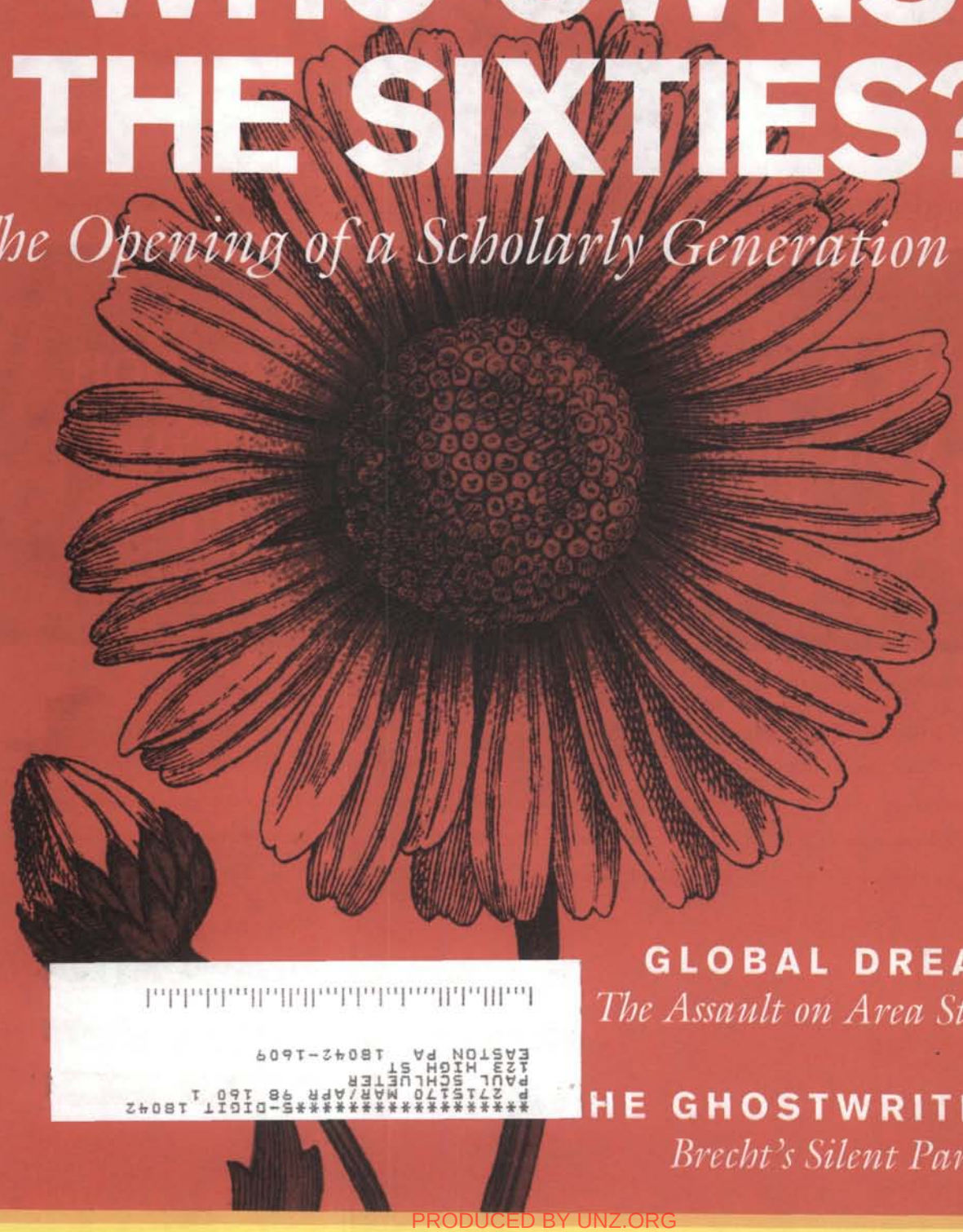

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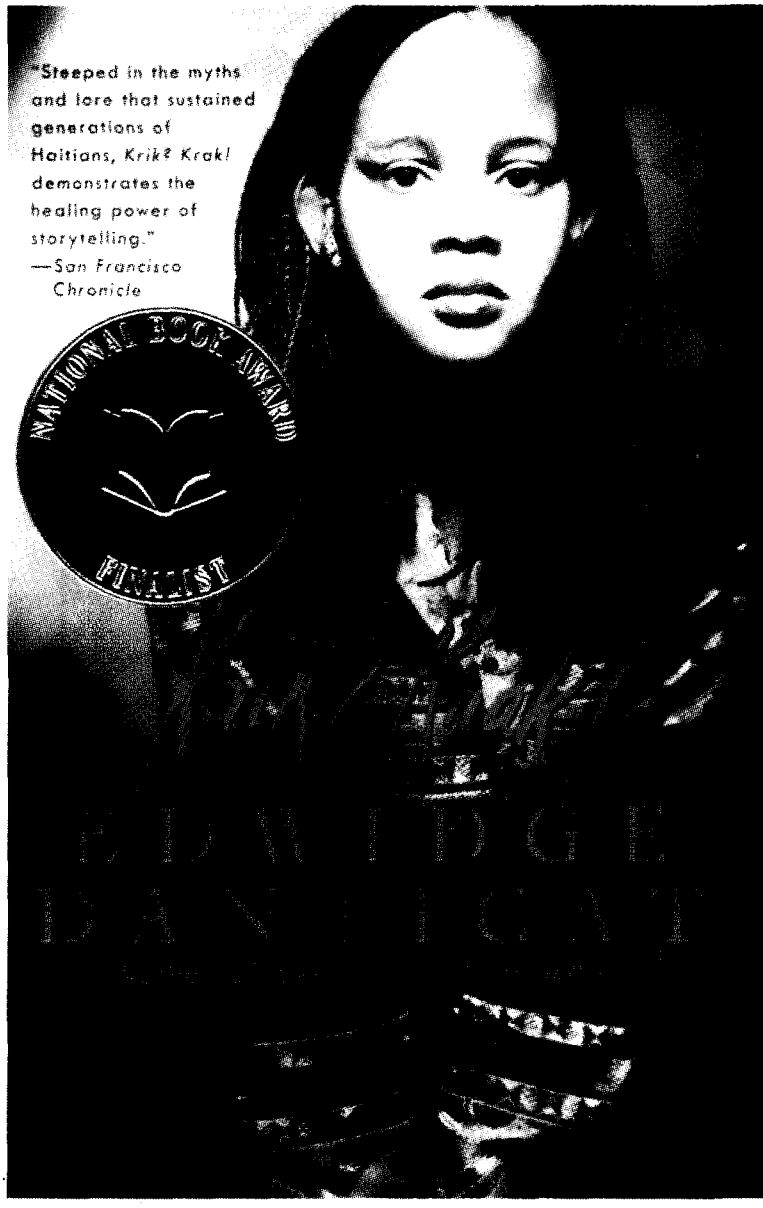
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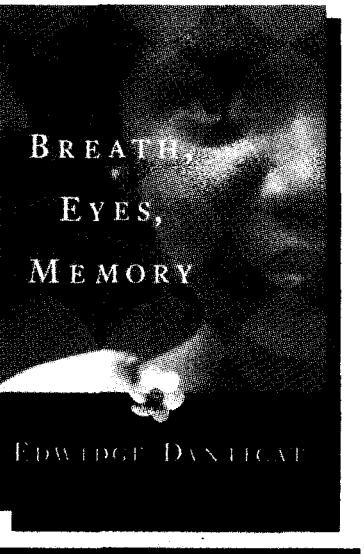

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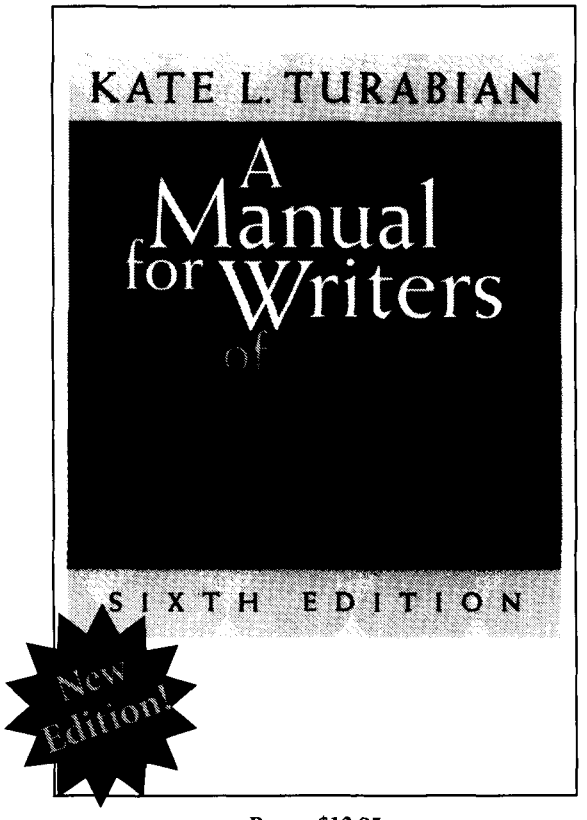

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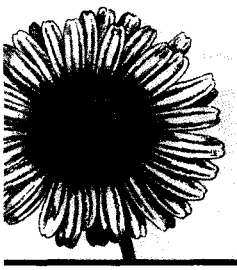

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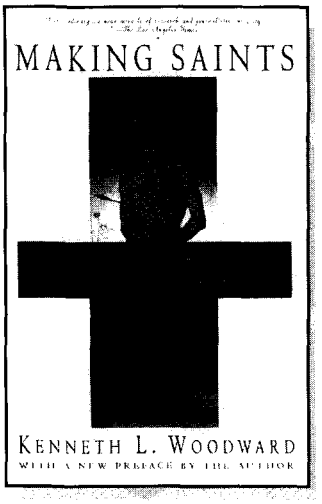

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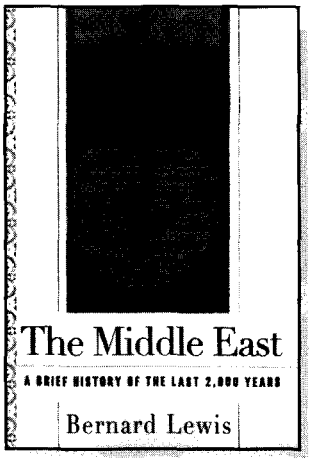

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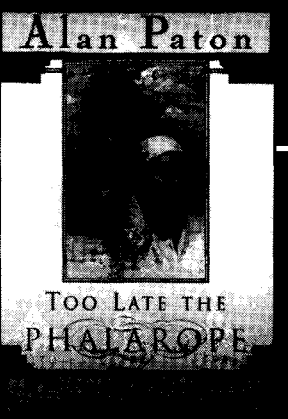

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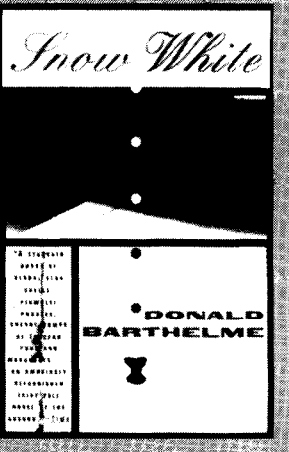

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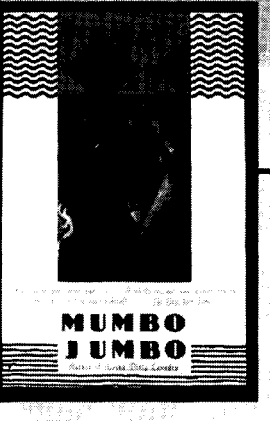

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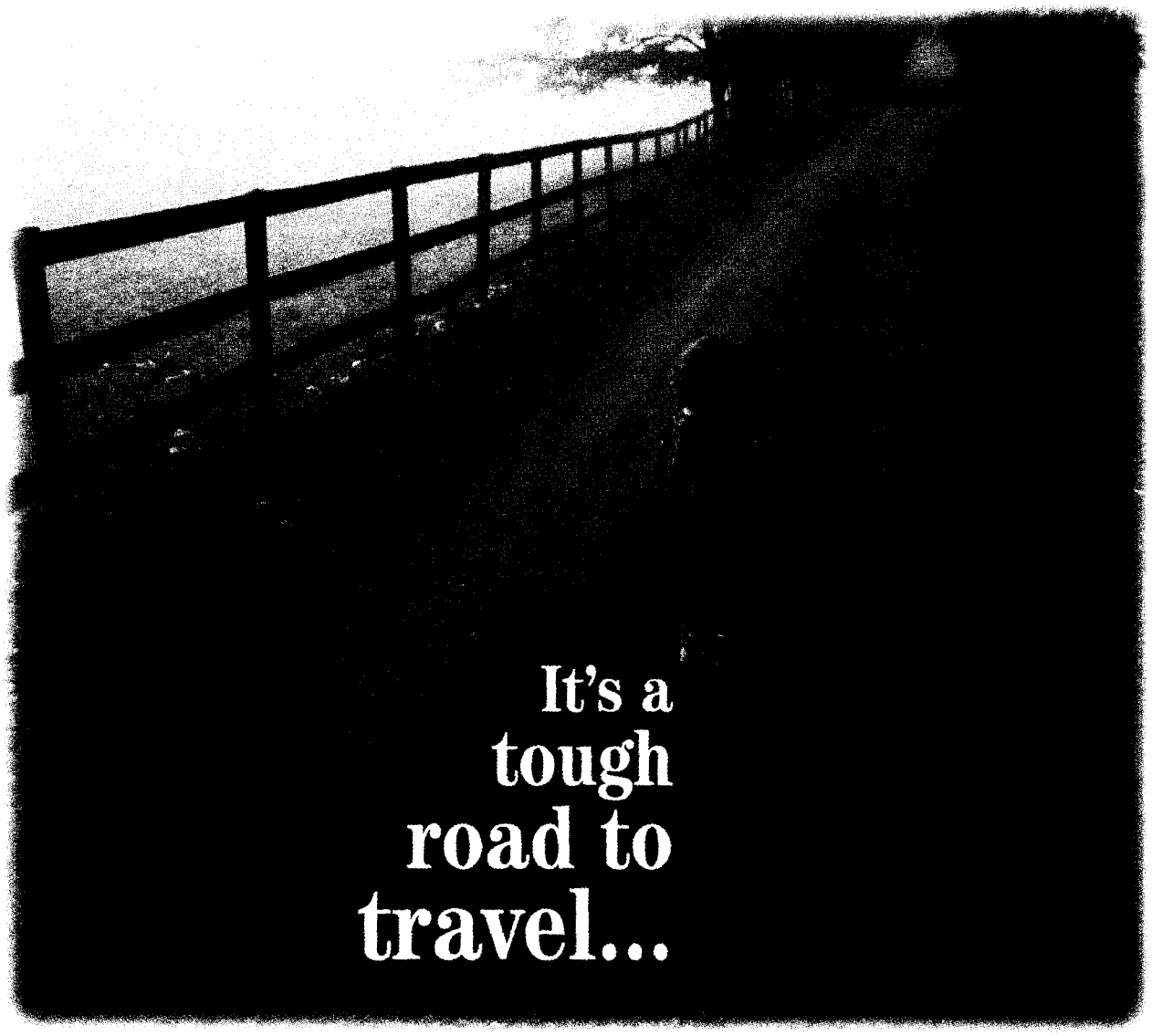

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Steven Johnson, in his article "Strange Attraction" [*LF,* March/April], argues convincingly that C.P. Snow's "Two Cultures," science and literature, are drawing perceptibly closer. Having just taught a seminar on "German Literature in the Age of Industrial Revolution" and having immersed myself in chaos and complexity theory for an article on Tom Stoppard's *Arcadia,* I join in Johnson's tentative endorsement of adapting these scientific theories for the purpose of literary analysis.

Yet I remain skeptical about the success of that experiment. One of the characters in Stoppard's play, who is privy, via an ancestral book, to a set of hunting data, still finds "too much noise," i.e., too many extraneous variables, to reach any conclusions about fowl populations. But the variables in literature are even greater than the incalculable factors in grouse shooting. They encompass not only the individuality of authors—as Johnson takes pains to point out—but also the phenomenon that many writers do not conform, in fact do not even approach, the common Zeitgeist that is assumed to exist by new theorists, such as the wonderfully imaginative Katherine Hayles.

Nonetheless, I don't think their labors will be lost. The publication of texts such as Richard Powers's *Galatea 2.2* and *Arcadia* will become ever more frequent. For that reason alone, a shoring up of our college math and science offerings and the acquisition of such new stuff as fractals, algorithms, and iteration—a sobering experience, I found—will become a necessity. But then humanists have always risen to such challenges in the past: witness the vastly informed critics of science fiction. Our heated debates may even start—who knows?—a butterfly effect to offset entropy.

GUY STERN, PROFESSOR OF GERMAN AND SLAVIC STUDIES, WAYNE STATE UNIVERSITY

Steven Johnson's article on the vogue of chaos theory among teachers of liberal arts reminds me of Wittgenstein's statement in "A Lecture on Ethics" (November 17, 1929, to the Heretics Club at Cambridge) that popular science is "intended to make you believe that you understand a thing which actually you don't understand, and to gratify what I believe to be one of the lowest desires of modern people, namely the superficial curiosity about the latest discoveries of science."

J. MITCHELL MORSE, PROFESSOR EMERITUS OF ENGLISH, TEMPLE UNIVERSITY

It goes without saying that I read Arthur Allen's article "Open Secret" [*LF,* April/May] with great interest. And I won't fail to give my compliments for his excellent description of the Hans Schwerte case. Nevertheless, I deeply regret that I myself am put in an unfavorable light. Allen's article presents, without setting them against other observations, a lot of incoherent statements made by our adversaries—such as, for example, that I had known Hans Schwerte's true identity for years; that I had used my knowledge in efforts to manipulate the University of Aachen; that I had been Schwerte's "protégé and close cooperator"; that my institute had "a slightly bad smell"; that many of my colleagues grew to despise me; that I am not a full professor; and so on. In short, lies and shameless insinuations upon which I do not want to dwell. I would, however, appreciate the opportunity to comment upon and to correct some issues that are essential for any interpretation of that "nasty" Aachen affair.

In his article, Allen states, "As for Richards, it probably wasn't so much his discovery of Schwerte's identity as it was his association with the loathed Dyserinck that ruined his chances at Aachen." This is untrue. Between the middle of 1992 and February 1994, the hiring committee drew up a list of three candidates for my

continued on page 70

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Field

The video begins with a romantic shot of Washington at night. Next, after some cheery footage of pols bussing babies and glad-handing supporters, the narrator cuts to the chase. Our venerable political tradition, he intones, "is only as good as the unseen workers who make it work—the campaign specialists, the party technicians, the candidate's advisers, the government lobbyists. The *political professionals*." And then we hear the good news: "For the first time in American history, the profession of politics has its own professional school..."

The Graduate School of Political Management, or GSPM, was founded in 1987 at New York City's Baruch College. In 1991, however, it moved to D.C.'s George Washington University, conveniently located—as those connected with the school will remind you—at the epicenter of the political universe.

What sets GSPM apart is that it eschews the abstractions of political science for the study of hands-on, real-world political techniques. Students who successfully complete thirty-six credit hours of coursework in polling, lobbying, fund-raising, speechwriting, and the like are awarded an M.A. in "political management."

"We do campaigns," explains GSPM professor Michael Cornfield. "We don't do policy."

A professional school for aspiring James Carvilles? The school's backers believe that's only natural; politics, they argue, has become an industry, complete with full-time professionals trafficking in arcane, highly specialized information. According to GSPM dean Christopher Arterton, such information has now reached a critical mass, a point where it is readily "codifiable into a curriculum."

The school's aspirations are lofty. It hopes to become part of a coterie of like-minded institutions that will serve as standard-bearers for politicians and spin doctors across the nation. Like schools of journalism or business, these institutions would hold up a critical mirror to the profession, award prizes, and publish case studies.

Arterton believes that a school like GSPM can provide a haven for relevance-minded political scientists (like himself) who are uncomfortable with the scholasticism of traditional academic departments. "I thought that I was extremely lucky to have stumbled onto a creation that's halfway between the academic world and the world of politics," he says. "I'm pretty proud of our half loaf."

Half loaf indeed. At a recent Wednesday night meeting of Arterton's "Advanced Problems and Strategy in Political Management" class, the handout was an article on "negotiating skills" that appeared in the USAir in-flight magazine. But fear not. Machiavelli is on the reading list too.

That night, Arterton's class held mock negotiations to set up presidential debates for the 1996 campaign. The junior politicos wrangled over everything from whether Bob Dole should be allowed to hold a pen or sit on a stool ("No stools, baby," said one student. "Big, hearty negative!") to more weighty matters ("If there was a third-party candidate, would you guys be hip to letting him participate?" asked a strategist on the Clinton team, who later insisted that his side wasn't really serious when it suggested MTV's

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Tabitha Soren as the debate moderator). Tensions occasionally ran high: "We're screwed!" muttered one suit-clad Dole booster, melodramatically running his fingers through his hair as if he'd just single-handedly wrecked the Dayton peace accords.

For many alumni, the professional opportunities that come from having a GSPM degree more than compensate for what the program may lack in intellectual rigor.

"I kind of liken it to the Wilfred Beauty Academy for Politics," one graduate laughs. "If you go in with the paradigm that this is going to be like getting a Ph.D. at Harvard in politics, you're going to be very disappointed. If you go in with the paradigm that says this is going to be instruction in how to network and how to put a campaign plan together, then you're going to be completely satisfied."

Other students are equally content. Ty Harrell, a regional finance director at the DNC, says: "You're learning from the experts in the field, the people who are forging the political agenda. It's hands-on, practical knowledge that immerses you in the entire realm of politics."

But White House adviser George Stephanopoulos, who learned his trade first at Columbia and Oxford and then in the Gennifer Flowers school of on-the-job training, is skeptical, preferring an approach that pairs the teaching of Beltway basics with a solid grounding in the humanities.

"You want politicians to live up to professional standards," says Stephanopoulos. "But the driving force of politics [is that] there are too few ideas and too many techniques. Anything that perpetuates that should be checked."

It is precisely GSPM's emphasis on the nitty-gritty that raises the occasional academic eyebrow. Michael Brintnall, director of professional affairs for the American Political Science Association, maintains that he has no qualms about GSPM's intellectual mettle. But professor Steve Craig, who heads a rival political-campaigning program at the University of Florida, is not so sure.

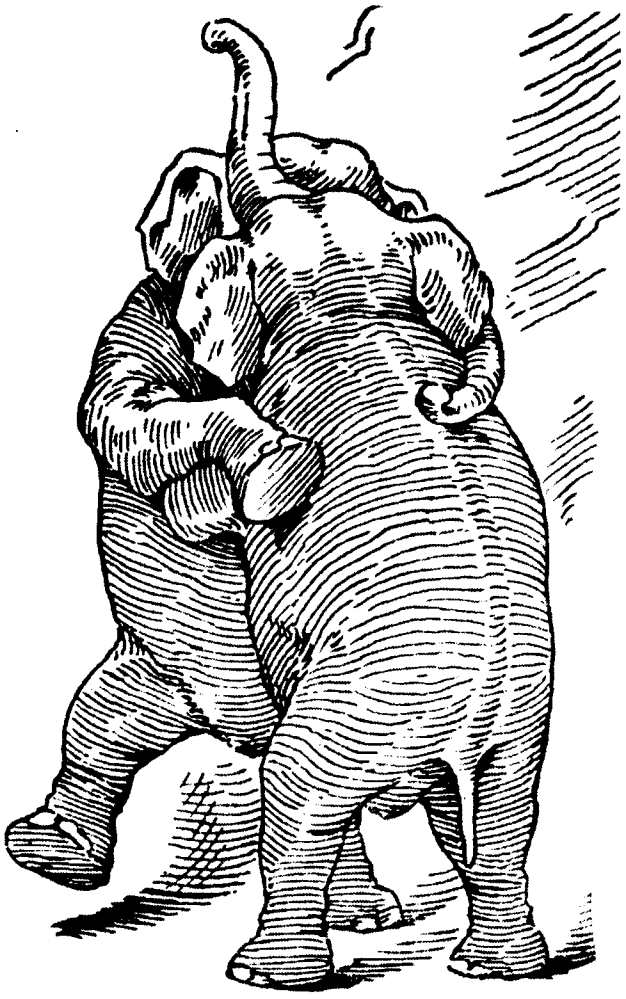
"There really is a big difference between being able to put together a field operation or a direct-mail piece and being able to think analytically and write analytically and be able to handle data and evaluate it critically," says Craig, who considers GSPM a "vocational training program."

The Florida program, Craig is quick to point out, resides *within* the university's political science department, whereas GSPM is a separate entity at George Washington, staffed almost entirely by adjuncts. Craig maintains that while Florida's students are given enough practical insights to remain credible with working political professionals, they are also force-fed a healthy serving of mainstream political science.

But for the moment, GSPM isn't going to mess with its winning formula. Tim Russert, David Gergen, and Mary Matalin have been guest speakers. Lowell Weicker is on the faculty. And now, the school is expanding: it recently added both a summer session and a semester program designed for undergraduate students.

"We will never have the romantic aura of the do-it-yourselfer," concedes GSPM's Michael Cornfield, who directs the undergraduate program. "But we think there's room for us too."

JENNIFER MENDELSOHN



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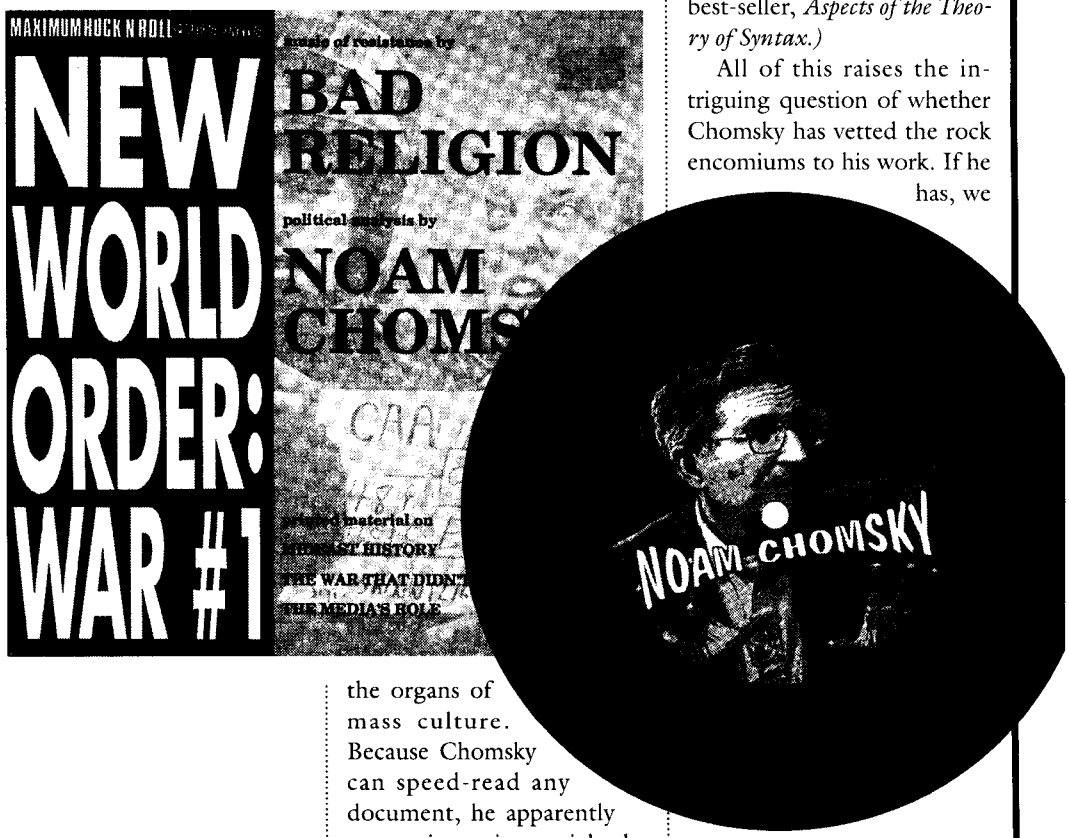
As recently as the 1980s, the farthest an academic could make it in the world of popular culture would have been a brief appearance on the *Today* show to flog a new book. But cultural studies has changed all that. Now that professors have been churning out books and articles about rap, Elvis, and Madonna, the bemused performers are beginning to scratch the occasional academic back, or better, blurb the occasional academic book. Consider, for example, the quotes on the back cover of Michael Eric Dyson's recent *Making Malcolm,* from Oxford University Press. In addition to the more predictable endorsements from Cornel West, Angela Davis, Jesse Jackson, and Carol Moseley-Braun, we also hear from Chuck D of Public Enemy: "With the situation getting more hectic, the real troopers come far and few. And with misinformation spreading, it is a necessity to follow Michael Eric Dyson. He's a bad brother. Check out his new book *Making Malcolm* by all means."

The rappers' reverence for cultural studies scholars hardly comes as a big surprise; Dyson, after all, testified on behalf of rap music at a congressional hearing in 1994. More startling, however, was the recent report that MIT linguistics professor Noam Chomsky is a major fave with top rock musicians. *Rock & Rap Confidential* magazine describes Chomsky—the embodiment, we had always thought, of old-fashioned leftist rectitude—as "a quote machine with all the rockers." Chomsky's anarchism has also made him a hero to punkers: Bad Religion put an entire Chomsky lecture on the B-side of one of their seven-inch singles. And *Maximum Rock'n'Roll*, a leading fanzine with a circulation of 10,000, reprints Chomsky's speeches for its Generation X readership. Other tributes abound: In 1994 an Austin-based band called The Horsies did a single they titled "Noam Chomsky." U2's Bono has called Chomsky a "rebel without a pause" and "the Elvis of academia." And Peter Garrett, shaven-headed lead singer for the Australian rockers Midnight Oil, launched into a song called "My Country" at a Boston-area concert by invoking the following trinity: "Thoreau, Noam Chomsky, and...the Hulk!"



The Chomsky connection appears all the more remarkable when one learns more about the linguist's own rather unusual relationship to the organs of mass culture. Because Chomsky can speed-read any document, he apparently grows impatient with the slowness of the fast-forward mode on a VCR. A friend who sought out a Chomsky blurb for a radical video was told by a go-between that the professor might consider writing an endorsement after he read the script, but he refuses to screen films. He even declined to watch *Manufacturing Consent*, the documentary about him, and instead insisted that the producers give him a transcript. (Unfortunately, he'll never get to see *Pulp Diction,* Quentin Tarantino's soon-to-be-released homage to Chomsky's 1965 best-seller, *Aspects of the Theory of Syntax.)*

All of this raises the intriguing question of whether Chomsky has vetted the rock encomiums to his work. If he has, we would guess that this means that there are now two people who actually read rock lyrics: Noam Chomsky and Tipper Gore.

R.J. LAMBROSE

"The six available questionnaires from the last year agreed that Kaczynski's lectures were useless and right from the book. Three questionnaires from the Math 120A [Advanced Calculus] class last spring said he showed no concern for the students. 'He absolutely refuses to answer questions by completely ignoring the students.'"

—student evaluation of Unabomber suspect Ted Kaczynski's math classes. The comments, compiled by a student group called Slate, appear in a supplement to UC-Berkeley's 1969 course catalog.

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Professors have always felt it an honor to carry the venerable title of one of their scholarly predecessors. For example, William Cronon, the University of Wisconsin's esteemed historian of the American West, proudly holds a chair named after Frederick Jackson Turner. Yet how would you feel if you were promoted to the somewhat-less-august McLamore–Burger King Chair in American Enterprise at the University of Miami? Or the Sears Roebuck professorship in Economics at the University of Chicago?

More and more often, it seems, university professorships are borrowing the names of major corporations. At Kent State, for example, the office of the Goodyear Executive Professor of Business has been running strong for almost twenty-five years. The current chair holder, William Ford, is a former Goodyear employee who makes no bones about his ongoing relationship with the company. In his Pacific Rim business course, his students are researching the development of Goodyear Tire and Rubber in China. "I can talk from first-hand knowledge," he boasts.

Meanwhile, James Wetherbe of the University of Memphis has practically turned his position—the Federal Express Chair of Excellence in Information Technology—into a corporation unto itself. As director of the university's Federal Express Center for Cycle Time Research, Wetherbe has tapped Fed Ex's quick-delivery policy to marshal what he terms "a scientific investigation of 'cycle time' issues to help organizations get more done with fewer resources." Call it the first overnight air-delivery think tank.

Endowed professorships at universities are, of course, nothing new: Government agencies and private corporations have continually lent research money to scholars. But when a company tacks on its name in establishing a particular chair, a potential conflict of interest arises. Lawrence Soley,

author of *Leasing the Ivory Tower: The Corporate Takeover of Academia* (South End, 1995), says that university administrators are inclined to hire only those professors whom they know "will be neutral or positive toward the corporation." One might ask: Does the Burger King Professor have to do it their way?

Harvard

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University of California Press

According to Sam Peltzman, Chicago's Sears Roebuck Professor, certainly not. "The thought that I'm doing research in a different way because of my title is laughable," he says. After all, he does enjoy the protection of tenure.

Luckily, a few professors out there are having some fun with their endowed seats. As the Lego Professor of Learning Research at M.I.T., Seymour Papert thoroughly enjoys his job. A firm believer that "playing a game enhances the learning process," Papert developed the first computerized Lego set in 1987. Today, he continues to work on educational Lego projects for children.

And about his professorial title, Papert can only chuckle. "I hesitated for a moment when it was proposed," he says, "but I must admit, it's funny."

TIMOTHY DUGGAN

Elaine Showalter, the head of Princeton's English department, needs to catch up on her grading. It's not her student's papers she's delinquent with, however: *It's those damn sitcoms.* You see, the eminent feminist scholar has just landed a gig as *People* magazine's resident TV critic. Call her Professor Picks & Pans.

Beginning this past January, Showalter's byline has popped up in *People* once every three weeks. She contributes both a breezy essay (the decline of *90210,* a celebration of TV talk-show makeovers) and a series of biting, bite-size reviews. The busy scholar, who's gearing up to be MLA President in 1998, says she finds time for her "moonlighting job" by holding weekend TV marathons—often working her way through ten to fifteen preview videocassettes in a single sitting.

A long-time subscriber to *People,* the professor seems to have had no problem adapting to the magazine's house style. In her column, she displays an insider's wit—"Jay Leno is kicking the Worldwide Pants off of David Letterman," she recently joked—as well as the requisite, all-consuming fascination with Princess Di. At the same time, you don't exactly have to be a close reader to figure out that Showalter's an academic. In the middle of a comic proposal for a "24-hour Windsor Channel," she tosses in a paraphrase of Samuel Johnson: "Those who are tired of the Windsors are tired of life." Writing about the popularity of MTV's *The Real World,* Showalter cracks that "the

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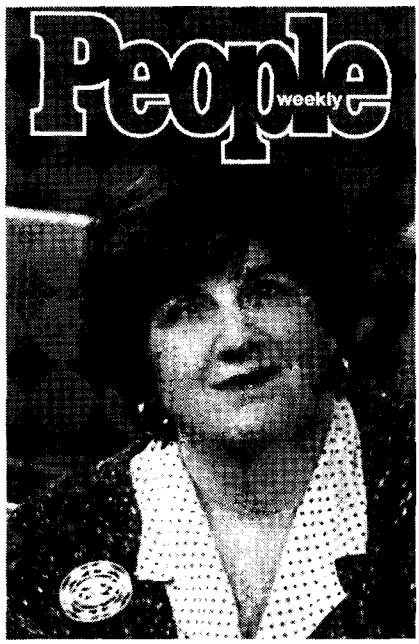
program attracts more than 40,000 applications per year; it's easier to get into Yale." And a riff on the pleasures of watching the Weather Channel suddenly takes a literary turn:



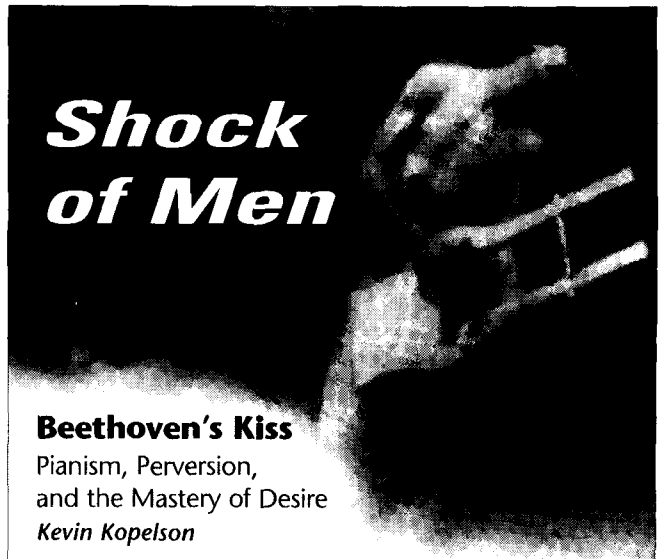
My favorite TV winter's tale comes from seasons past, when *thirtysomething* did a spin on the classic James Joyce story "The Dead." At Christmas, Hope hears that her high school boyfriend has been killed and mourns the loss of youthful dreams, while outside, the snow, as Joyce wrote, "fell faintly through the universe...upon all the living and the dead."

By and large, though, Showalter labors hard to keep it lite. "I didn't agree to do this job just to promote PBS," she says. "I wanted to be able to address a mass audience, and *People*'s is about as big as it gets."

How did Showalter find such a pulpy platform? It turns out that Landon Jones, *People*'s managing editor, used to edit Princeton's alumni magazine. Back in the early Seventies, Showalter penned a couple of pieces for him on hippie culture. He liked them. Over the years, the two kept in touch; Jones says that Showalter always greeted him with a question or a quip about Liz Taylor or—the litmus test of a true *People* person—the "Fox TV shows." And he watched Showalter establish herself as a champion of American pop culture in the British press. (In a review of *Primary Colors* for the *London Review of Books,* Showalter raved: "It's the best fictional debut since Martin Amis.") So when *People*'s long-time TV critic quit, Jones says his "first thought was Elaine." While some staffers raised their eyebrows at the editor's choice, resistance "melted away," he says, "once they saw her writing."

That writing has by now been enjoyed by millions, but her academic colleagues seem to have had their noses too far buried into *Critical Inquiry* to notice. "I haven't heard a peep," she says with slightly wounded pride. Showalter has her consolations, though. "Every dentist's office in America now has my work in it," she says.

DANIEL ZALEWSKI



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Sander Gilman, professor of Germanic studies at the University of Chicago and author of *Franz Kafka, the Jewish Patient* (Routledge, 1995). He is coeditor of the forthcoming *Yale Encyclopedia of Jewish Writing in German* (Yale).

Gilman says that what is most notable about his reference shelf is what's missing: "My American Heritage Dictionary, my Roget's Thesaurus, my Cassell's German Dictionary, all have been moved elsewhere. Why? Their functions are met as part of my computer's armament of services. But some works are so uniquely pleasurable in book form that no little silver CD-ROM disc can do them justice." Two examples: **William F. Bynum** and **Roy Porter**'s ***Companion Encyclopedia of the History of Medicine*** (Routledge, 1994), which Gilman says "is simply exhaustive in its critical and historical coverage of every aspect of illness and its institutions across the world"; and ***The Weimar Republic Sourcebook*** (California, 1994), by **Anton Kaes**, **Martin Jay**, and **Edward Dimendberg**, a collection of newly translated primary source documents useful, says Gilman, both as "building blocks for our contemporary sense of the modern, and as signposts pointing toward the Shoah."

Tom Grimes, author of the novels *City of God* (Norton, 1995) and *A Stone of the Heart* (Four Walls Eight Windows, 1990).

"Attempting to make pictures through print, novelists occasionally find themselves at a loss for words," says Grimes. "***The Macmillan Visual Dictionary,*** edited by **Jean-Claude Corbeil** and **Ariane Archambault** (Macmillan, 1992), fortunately, illustrates, then names, the arcane minutiae of virtually everything: electron microscopes, offshore oil rigs, hats, house furniture, weapons dating back to the Stone Age. Sometimes, the volume is a bit literal. A woman in tennis whites swings a racket at a furry yellow ball. What's on her foot? A 'tennis shoe.' Nevertheless, for accuracy, the dictionary is indispensable. If you want to know the always confusing distinction between 'ruffled rumba pants' and 'nylon rumba tights,' buy this book—and take it home in your 'shopping bag' (page 381)."

Hugh Kenner, professor of English at the University of Georgia and author of more than twenty-five books, including *Chuck Jones: A Flurry of Drawings* (California, 1994) and *The Pound Era* (California, 1971).

Kenner recommends ***Our Times: An Illustrated Encyclopedia of the 20th Century,*** **Lorraine Glennon** editor (Turner Publishing, 1995): "In 713 big pages, nearly a million words present ten decades, each with an authoritative introductory essay—don't skip Stephen Spender on totalitarianism, which heads the 1930–1939 section. Each decade offers ten thumb-indexed years, eight to ten pages each, chronicling significant events, with copious color photographs, and listing births, deaths, Nobel Prize winners, and that year's innovations. Thanks to heroic design, the book looks amazingly uncluttered. I was intrigued to learn that I share a birth year with Diane Arbus and Charlton Heston; my youngest son with Cindy Crawford and Mike Tyson."

Eric Foner, professor of history at Columbia, is the editor of *Freedom's Lawmakers: A Directory of Black Officeholders During Reconstruction* (Oxford, 1993); coeditor of *The Reader's Companion to American History* (Houghton Mifflin, 1991); and author of *Reconstruction: America's Unfinished Revolution, 1867–1877* (HarperCollins, 1988).

"My favorite works represent opposite ends of the reference spectrum," says Foner. "In an age when cultural studies reigns supreme, ***Historical Statistics of the United States, Colonial Times to 1970*** (Kraus, 1989) seems irremediably obsolete. But it contains an indispensable collection of data on every conceivable subject in American history, from population shifts to economic production, motor vehicle deaths to sources of energy. ***Black Women in America: An Historical Encyclopedia,*** edited by **Darlene Clark Hine, Elsa Barkley Brown,** and **Rosalyn Terborg-Penn** (Carlson, 1993), is one of those rare reference works that virtually creates an academic field rather than simply summarizing it. The volume surveys the role of black women in topics ranging from slavery to gospel music, and offers biographies of scores of individuals, most of them unknown even to historians. Its subliminal message: Historians can no longer ignore black women by invoking the canard that theirs is an unrecorded experience."

Anthony Grafton, professor of history at Princeton, is the author of *Defenders of the Text: The Traditions of Scholarship in an Age of Science, 1450–1800* (Harvard, 1991), and *Forgers and Critics: Creativity and Duplicity in Western Scholarship* (Princeton, 1990).

Notes Grafton, "Almost twenty-five years ago, two friends gave my wife and me the one wedding present that

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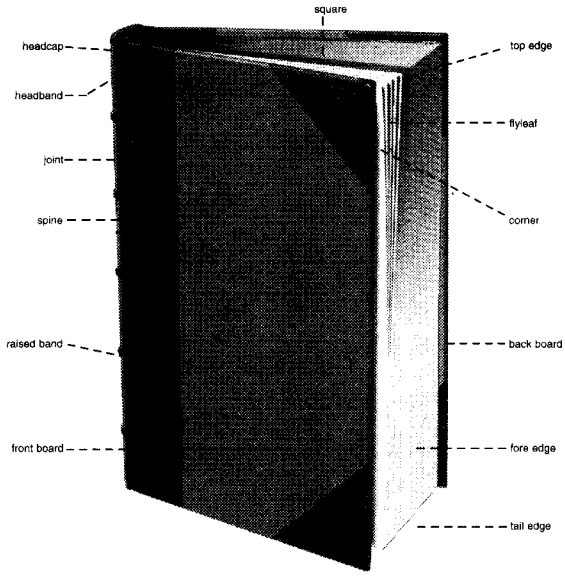

we've used every day since: a slightly crumbling set, bound in brown, of the eleventh edition of the ***Encyclopedia Britannica,*** first published in 1910. In a quarter of a century, we haven't come close to exhausting the maps, biographies, literary anecdotes, detailed outlines of philosophical positions, and sharp expressions of strong prejudice that make every jagged, ornate corner of this Crystal Palace of a reference book come alive. A CD version? Sure, it would make consultation easier. But it would destroy something precious: the memory of all those strolls down the eleventh edition's closely printed columns, and all the associated memories of hours in long-lost Fourth Avenue bookstores."

T. Corey Brennan, assistant professor of Greek and Latin at Bryn Mawr, has recently completed a manuscript titled "Praetorship in the Roman Republic."

"Some may smirk at the title, but over the past few years I've probably picked up **Calvert Watkins'** ***American Heritage Dictionary of Indo-European Roots*** (Houghton Mifflin, 1985) more often than any other reference work," says Brennan. "Here Watkins summarizes the prehistory of about 10,000 English words, and, in the process, throws in a lot of expert discussion of etymologies for other Indo-European languages, from Sanskrit to Icelandic and all the relevant ones in between, including old favorites Greek and Latin. It's also an eye-opening introduction to Indo-European culture. Unfortunately, the book—which I once bought in bulk to give out at Christmas—is now out of print, and survives only in a truncated version as part of the American Heritage Dictionary of the English Language."

Howard Zinn, professor emeritus of political science at Boston University, is the author of *A People's History of the United States* (Harper & Row, 1980) and *You Can't Be Neutral on a Moving Train: A Personal History of Our Times* (Beacon, 1994).

Says Zinn, "For anyone who works daily in the field of American history, **Henry Steele Commager's** ***Documents of American History*** (Prentice Hall, 1988) is indispensable. Want to know the exact language of the Monroe Doctrine, or Lincoln's exchange of correspondence with Horace Greeley, or the notes exchanged between the United States and the Soviet Union on the U-2 affair? It's there, as well as the text of many important Supreme Court decisions." In addition, Zinn says that alongside his Bartlett's Familiar Quotations, he keeps handy ***The Great Quotations,*** compiled by **George Seldes** (Citadel, 1983), "where I can find juicy quotes by Emma Goldman, who is not in Bartlett's, and those radical statements of Helen Keller's that are too hot for that estimable classic."

Sandra Gilbert, co-editor of the *Norton Anthology of Literature by Women: The Tradition in English* and co-author of the three volume *No Man's Land: The Place of the Woman Writer in the Twentieth Century* (Yale).

"I've used ***The Feminist Companion to Literature in English: Women Writers from the Middle Ages to the Present***, edited by **Virginia Blain, Isobel Grundy, and Patricia Clements** (Batword, 1990) a lot lately. Susan Gubar and I have just finished a new edition of our *Norton Anthology of Literature by Women,* and we've found the Feminist Companion invaluable: wide-ranging and authoritative, yet concise and lively. The book especially appeals to me because it includes an entry on myself as a poet, not 'just' a critic. Now that's a decision I consider savvy!"

Chris Hables Gray is coeditor of *The Cyborg Handbook* (Routledge, 1995), the editor of *Technohistory: Using the History of Technology in Interdisciplinary Research* (Krieger, 1996), and the author of *Postmodern War* (forthcoming from Guilford).

"In computing," notes Gray, "old programs never die; they become embedded. So the ancient ***New Hacker's Dictionary,*** edited by **Eric S. Raymond** (MIT, 1991) is still surprisingly useful for exploring new electronic places. It also makes a serviceable OED for computer historians. The best new reference book, judging by what I've seen of it, is the long-delayed ***Technological Failures: An Encyclopedia,*** edited by **Susan Davis Herring** (forthcoming from Garland). As seductive technologies proliferate, we should keep this encyclopedia close at hand to warn us of our mortality."

RICK PERLSTEIN

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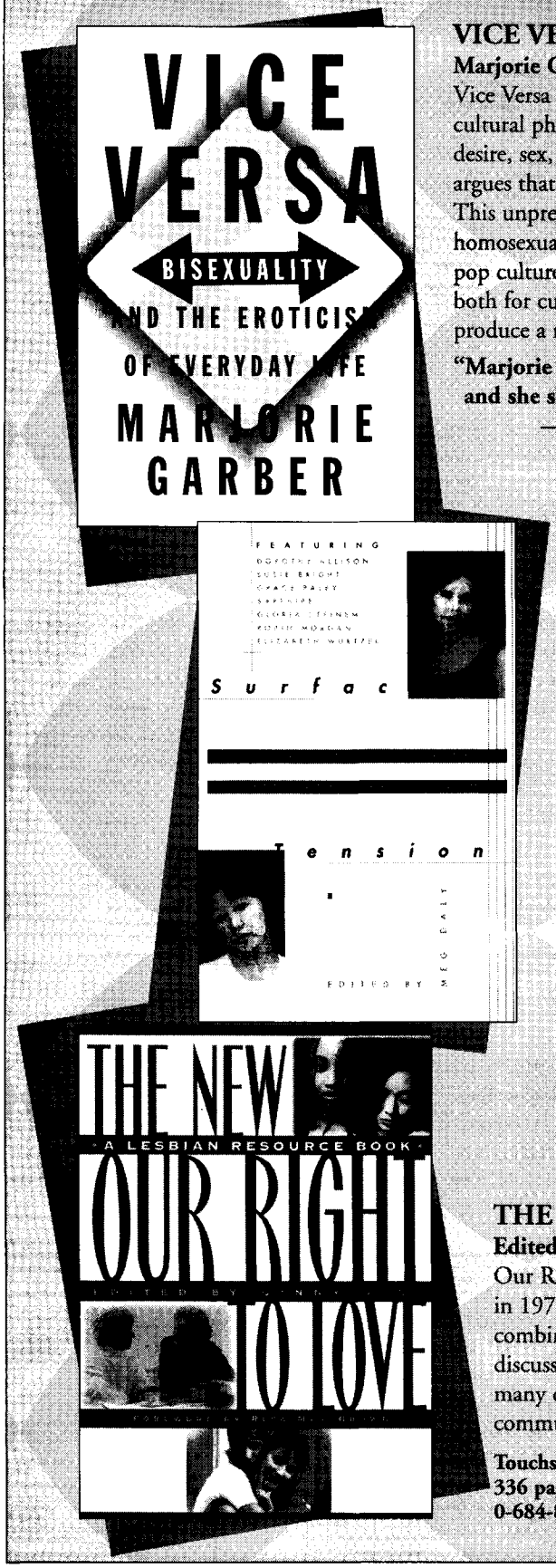

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Inside

For the past ten years, Routledge New York has been the publishing equivalent of the bus in *Speed*, hurtling pell-mell down the cultural studies highway. No more. In a seemingly suicidal gesture, management is slamming hard on the brakes. Meanwhile, the scholarly community is sitting back in their seats and wondering: Will the whole thing explode?

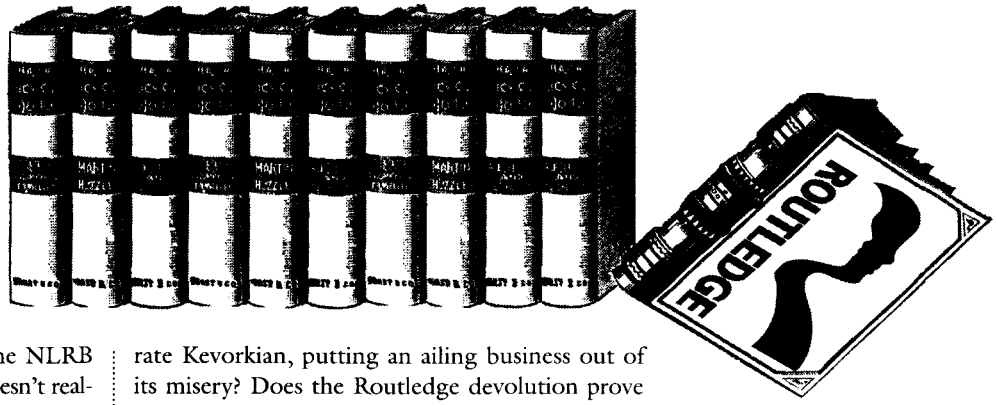
Rumors have swirled around the influential publisher ever since its corporate parent, the Toronto-based conglomerate International Thomson Publishing, fired Routledge New York president Jon von Knorring last August. What followed was less a downsizing than a dismantling. During the next six months, Thomson reduced the New York payroll from more than a hundred employees to less than forty. (The London branch, for now, remains untouched.) Profitable product lines, like the Arden Shakespeare series, were transferred to other Thomson divisions. And the editorial staff shrunk by half: Three editors were fired, including Philip Rappaport, head of the psychology list.

In response to the layoffs, skittish New York employees made motions last October to protect themselves through unionization. Management balked, and tried to thwart the plan by insisting that editors were managers, not workers, and hence unable to unionize under current labor law. Editorial director Bill Germano ultimately had to testify against his closest colleagues at a National Labor Relations Board hearing—an experience that left both sides feeling betrayed. (In April, the NLRB ruled in favor of the editors.) "Germano doesn't really talk to us anymore," says one editor. Meanwhile, the higher-ups rewarded Germano's loyalty by stripping him of all managerial responsibilities in January.

By this spring, life at the New York office had gotten so difficult that top editors started jumping ship. Eric Zinner, who only recently was promoted to acquire titles for the press's trend-setting literary and cultural studies list, departed for NYU Press in February; and in early April, Cecelia Cancellaro, the history and politics editor who's been at the press for more than a decade, announced that she was leaving for what she calls a "terrific opportunity" at Schocken Books. "It's sad to leave what we've built up here at Routledge," Cancellaro says, "but it looks like it's being destroyed."

So what are Routledge's owners up to? Nobody seems to know. Newly installed CEO George Berquist seems determined to keep his employees—as well as Routledge's stable of authors—in the dark. In March, he told senior staff that he could "neither confirm nor deny" that the press was up for sale. And when Germano blandly informed a reporter from *The Chronicle of Higher Education* that the company was in "a moment of transition," Berquist chewed him out, then imposed a gag order on New York employees. At press time, Berquist was reportedly working on a deal with CINVEN, a British venture-capital group. (Berquist himself failed to return repeated phone calls from *Lingua Franca*.)

Naturally, the turmoil has led the academic press world to speculate about Routledge's financial health. Is Berquist a corporate Kevorkian, putting an ailing business out of its misery? Does the Routledge devolution prove that postmodernism isn't profitable? Not really. According to Routledge insiders, the company's profit margins have been hovering around a healthy 7 percent. And until Berquist arrived, Routledge New York had experienced continued growth. The problem, say those in the know, is that Thomson wants the kind of stockholder-fantasy returns—17 percent or more—only achieved by publishers of textbooks. Or, even less glamorously, by the publishers of court transcripts:



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This February, Thomson shelled out more than $3.4 billion to acquire Minnesota-based West Publishing, which compiles the popular (and pricey) WESTLAW database.

So how does an avant-garde academic press fit into Thomson's global strategy? In furtive conversations with Routledge employees, a hazy picture emerges. There's been talk of turning to textbooks—or, at the very least, an increased focus on those fat and floppy "Readers" that one finds tucked in grad students' backpacks across the nation. From a financial point of view, it's not a bad idea: Anthologies like *The Post-Colonial Reader* are cheap to produce, sell briskly, and often hook readers onto Routledge authors. But then why did management dump Maura Burnett, a developmental editor whose sole mandate was to assemble new Readers? And furthermore, how can Thomson expect the New York branch to increase sales with a dwindling staff? In the end, editors feel like they've been left twisting in the wind. Says one: "We have made tremendous goodwill gestures. We've asked for tutors on the ins and outs of textbook publishing; we've asked what to tell worried authors; and we've gotten nothing but disregard.... If Berquist is going to keep being authoritarian, I wish he'd tell us what he wants!"

Then again, maybe it's better not knowing. At a disconcerting meeting last fall, Berquist shared his vision-thing with employees, talking about the need to "repurpose data streams" and sign up "quality authors" like Tom Peters. He also suggested that academic authors do their own typesetting. ("Just try telling *that* to Gayatri Spivak," one employee groans.)

Meanwhile, the remaining Routledge editors find themselves in the emotionally fraught position of trying to acquire new manuscripts while remaining clueless about the company's future. "The more I know a writer, the more I tell them about what's really going on," admits one.

So is Routledge down for the count? It's too early to say. "A lot of top scholars have kept their faith in our program," says one editor. "We're still the leader." Ken Wissaker, a cultural studies editor at Duke, agrees: "I, for one, haven't felt any great rush of people running away from Routledge. And they continue to publish things like *The Cyborg Handbook* years before the competition."

Even so, the boast "we're publishing Judith Butler's next book" sounds increasingly like a crutch. The reason why becomes clear when you talk with some high-profile Routledge authors. Henry Giroux, who's published four books with the press, says: "Sorry, but there's no way I'd publish with them right now. The place is in total disarray. A place that used to define itself on vision no longer has one." His new book—one that would have been "perfect for Routledge," he says—will be published by St. Martin's Press. Another Routledge nameplate, CUNY's Stanley Aronowitz, whose *Technoscience and Cyberculture* just came out months behind schedule, also says he won't go home again. "I'm afraid Routledge is going the way of all flesh," he says.

One thing is for sure: If Routledge gets out books already in the pipeline and acquires fewer new titles, profits in the short run should climb, especially with the savings from staff cuts. All of which should make Routledge a more appealing purchase—a prospect that makes both scholars and employees hopeful. "Just put the damn thing on the block, *please!*" cries Stanley Aronowitz. Giroux seconds the motion: "Nothing would make me happier than to hear that Simon & Schuster wants to acquire an academic franchise." If HarperCollins went for Westview Press, the logic goes, somebody surely will take a chance on Routledge. That is, if Thomson doesn't neutralize its editorial identity first.

For, love them or hate them, there's no other press like Routledge. The New York editors didn't just carve out a niche—they dug out a cultural studies canyon, clearing room for nascent disciplines like queer studies. Who else could fill the gap? No university press could ever match Routledge's reckless acquisition strategies, or hope to equal them in volume. Slapping a naked torso or two on your Spring catalogue just isn't enough. "Duke, Minnesota, Cornell, Indiana—it would take all of them together to do what Routledge does, and they would still come up short," warns Aronowitz. Furthermore, other presses depend on Routledge's risk-taking ways. Douglas Armato, publicity director for Johns Hopkins, says, "Routledge is *really* important to us. They find new subfields, then they define new subfields. Routledge spearheads revolutions, making it easier for us to publish less conventional material."

But, judging from conversations with Routledge editors, things are only likely to get tougher. "I don't want to stay here," says one editor. "I interpret Thomson's silence as harassment, really. I'm convinced now that they want the editors to leave. Obviously, it's better to have us leave on our own accord rather than to fire us: That way, there's no need for severance pay.... In the end, it's all a matter of time before we all find new jobs."

DANIEL ZALEWSKI

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Poetry doesn't sell, but poetry anthologies do—a situation which paradoxically renders anthologists more vulnerable to criticism than the writers they feature. Why attack a poet lucky enough just to be in print? An anthology, thick and containing multitudes, is a far more tempting target for interpoetic fisticuffs.

Jay Parini's new *Columbia Anthology of American Poetry* thus arrives with what might as well be a big fat KICK ME sign taped to its dust jacket. A Book-of-the-Month Club selection, prestigiously published and distributed (ergo the latest contender for serious canon formation), the *Columbia Anthology* is intended to be a mainstream, multicultural presentation of American verse. To Eliot Weinberger, a translator of Octavio Paz and an anthologizer himself, it's something else entirely—an act, he says, of what "may not, strictly, be plagiarism, but [is] as close as an editor can get."

What in the world is anthological plagiarism? In a broadside published in *Sulfur* (a pointedly "avant-garde," anti-academic poetry magazine), Weinberger details his detective search through a series of other anthologies, uncovering what he felt were suspicious similarities with Parini's selections. His research started with a Charles Olson poem, "Poem 143: The Festival Aspect," an obscure work he had included in his own off-the-beaten-track anthology, *American Poetry Since 1950: Innovators and Outsiders* (Marsilio, 1993), and one he felt that Parini would never have selected on his own. An unheralded Muriel Rukeyser work led him to flip through an anthology of women's poetry, where he found the poem as well as Parini's entire Josephine Miles selection. Emboldened, he drew up a long list of resemblances, which he published in *Sulfur* magazine as a *j'accuse* directed at Parini's editorial ethics.

All of which raises the question: What's the big deal? "I kind of chuckled when I read the piece," Parini says. "My response is basically, mea culpa, but I don't consider it a sin." Parini, a respected novelist and poet, as well as a professor at Middlebury College, argues that editing an anthology is intrinsically an act of magpie-like collage, based on personal taste, canonical standards, and a variety of other values, including diversity. "Of course there's overlap," he says. "For over ten years I've kept a notebook of poems that struck me as good ones. They came from friends, from my extensive experience as a teacher and a poet, from suggestions from my publisher. I don't deny that I have on my shelf over fifty anthologies. But I really take exception to the word 'plagiarism'—that's just a nutty accusation." He has a point. After all, agreeing with an anthologist's taste is hardly the same as borrowing a writer's words.

Columbia University Press acknowledges that Parini took his Josephine Miles selection from Fleur Adcock's *Faber Book of 20th Century Women's Poetry*—an official explains that Miles was added at the last minute, and that the poems in Adcock's volume were "terrific." The Rukeyser was a suggestion from a Columbia reader; the Olson may also have been a reader's suggestion. Parini says he "erred on the side of being conservative with poets I didn't know all that well." (Wesleyan's William Cook, an expert on African-American poets who has taught with Parini, says that "certainly more than most non-black professors, Parini knows these writers.")

Weinberger insists his concern is ethics, not taste. As evidence, he contrasts Parini with Harvard's

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Helen Vendler, a central academic critic and Weinberger's aesthetic foe: "Vendler might be wrong [in her taste], but at least she knows what she's talking about—she has an informed opinion." (Ironically, Vendler has had her own "plagiarism" skirmish with Weinberger. After she panned his Octavio Paz translations in *The New Republic,* he wrote a letter asserting that the "alternate" translations she included in her review were essentially rip-offs of his own work.)

Vendler responds tartly: "All anthologies have been drawn from earlier anthologies. Nobody is going to read all the writings of Countee Cullen. It seems to be quite in order." Vendler notes that just as she wouldn't object to an anthologist consulting her Jorie Graham selections, she would be unlikely to read all of Ezra Pound's poems. "I might well read Richard Ellman [the modernist scholar and editor of *The Norton Anthology of Modern Poetry*] for those," she says.

At base, Weinberger's complaint seems to be a new twist on an old gripe—that the "academic" world doesn't know good poetry when it sees it. From Weinberger's perspective, Parini has included a smattering of avant-garde and minority writers simply as window dressing, without any real appreciation of them. "He includes an obscure Charles Olson poem, but he doesn't even know it's obscure," says Weinberger.

From Vendler's point of view, this is sour grapes. "Eliot Weinberger and *Sulfur* always have the slightly aggrieved air of people who received less recognition, which is one way to put it, or are less *good,* which is another way to put it," she says.

The charge of editorial kleptomania may be extreme, but the prickliness of these exchanges does indicate how much uncertainty there is about what exactly an anthologist does. Is he your "native guide" (in Weinberger's words), in the know about the genuine but uncharted path? Or is the anthologist a "knowledgeable amateur engaged in a labor of love" (as Parini puts it), putting together old, new, borrowed and blue, in search of a greater good?

In the end, the only thing all parties agree on is that anthologists are fair game. Katherine Washburn, whose upcoming Norton anthology will dauntingly attempt to cover world poetry from *Gilgamesh* to the twentieth century, shares Weinberger's harsh opinion of Parini's anthology, calling it a "P.C. anthology done by affirmative action." Yet she also expresses a sense of fellow feeling. "I know what to expect after my book comes out," says Washburn. "I've already made the reservations. I'm getting out of the country for two months."

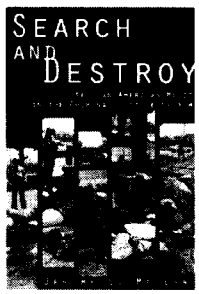
EMILY NUSSBAUM

Highlights from Cambridge

Search and Destroy

African-American Males in the Criminal Justice System

Jerome G. Miller



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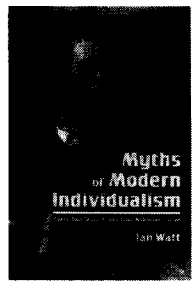

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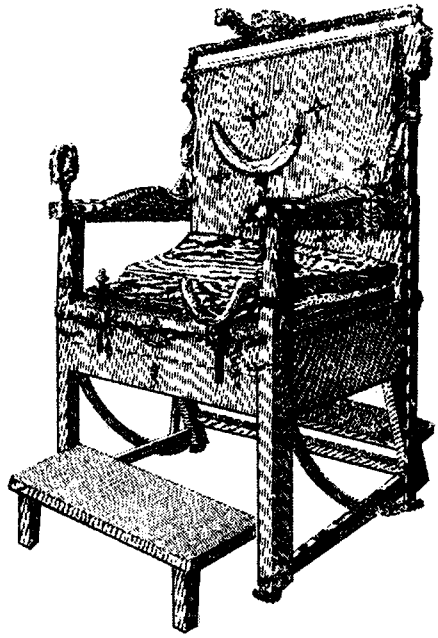
Most academic discussions of capital punishment are, well, strictly academic. But when Donald A. Cabana, a lecturer in criminal justice at Southern Mississippi University, holds his death penalty seminar, he speaks from a perspective that transcends mere theory. During his tenure as warden at the Mississippi State Penitentiary in the late 1980s, Cabana carried out the executions of two men.

Although Cabana spent twenty-five years working in the penitentiary system, he says that "nothing prepares you for the brutality" of putting a prisoner to death. Making matters worse, the warden befriended the second man he had to carry into the gas chamber—Connie Ray Evans, a young black man convicted of murder. Cabana eventually retired from prison administration and turned to the very different occupation of university teaching; not incidentally, he's also become an outspoken opponent of capital punishment. Now he's written a book, *Death at Midnight: The Confession of an Executioner* (Northeastern), that qualifies as something of a novelty in the annals of prison literature. "Had I not carried out those executions," Cabana explains, "I'd be just one more person with an opinion. I think my experience gives my views a bit more credibility."



Credibility, indeed. Although Tim Robbins's film *Dead Man Walking* recently brought widespread attention to the issue by focusing on the cold-blooded details of a prison execution, the story has rarely been told from the viewpoint of a prison insider. As far as Cabana can

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recall, the last warden to write a condemnation of capital punishment was Lewis Lawes, who worked at Sing Sing in the Thirties. With the recent rise in state-sanctioned executions, the general impression—if indeed there is one—is that prison authorities perform their job with relish, or at most, indifference.

In fact, one of the more remarkable aspects of *Death at Midnight* is the way it documents the sense of dread that prevails among prison employees during a death watch—as well as the unspoken code dictating that the less said about those agonies, the better. Is this silence a common response within the system? "A lot of wardens privately have misgivings about the process; they feel ambivalent at best," says Cabana. "But it's a working stiff's job, usually filled by a political appointee. You don't have the luxury of speaking out while you're inside. Besides, I would never have avoided my responsibility to the [condemned] inmates. Strange as it sounds, somebody had to be there for them—and that person was me."

Both Cabana and his publicist at Northeastern agree that the book's release couldn't have come at a better time—in the wake of the success of *Dead Man Walking*. Cabana has teamed up with Sister Helen Prejean (on whose book the film is based) on the lecture circuit; she's even contributed a blurb for the dust jacket of *Death at Midnight*. "But I don't have Sister Helen's flowing style," Cabana is quick to add. He also cautions that anyone looking for either a thriller or a scholarly tome on capital punishment will be disappointed by his book. True enough. Cabana displays no great gift for narrative, and little predilection for theorizing over questions of criminal justice. But the book shines when Cabana details his friendship with Connie Ray Evans and lays out the ironies of being on intimate terms with a man he's about to execute. Cabana emerges not as a pushover—"you don't run a maximum security prison with your heart," he writes—but as a man who, having viewed his charges as human, was unwilling to deal with them on less than human terms.

Now that Cabana is in the classroom, he's committed to bringing a whiff of the real world to the next generation of prison officials. In his death penalty seminar, Cabana asks his students to consider who actually ends up on death row, and why. "The kids come in believing that those inmates must be the 200 worst criminals in the country," he says. "I've worked with enough prisoners, both on and off the row, to know that it just doesn't work that way." Although Cabana doesn't hide his opinions in the classroom, he's determined to let students make up their own minds. "I just give them the chance to look at the moral as well as the legal issues involved in the death penalty; the most I can do is encourage students to keep an open mind."

After the isolation of prison life, Cabana finds the freewheeling atmosphere on campus a welcome relief. He's convinced, too, that education is the only way to change the prevailing "get tough" trend in criminal justice. "The death penalty won't be eliminated in my lifetime, but perhaps my students will live to see it go. Educating people takes a long time."

LINDA DeLIBERO

Jill Brody, an anthropologist at Louisiana State University, wants to read an important new article in her field, Mayan semantics. It's in the *Journal of Linguistic Anthropology,* which, ever since its launch in 1991, has become something of a necessity for ethnographers of language. There's one problem, however: Even though Brody is a member of the journal's editorial board, her library doesn't subscribe to it. LSU's library, in fact, hasn't subscribed to *any* scholarly periodical inaugurated after 1986.

You can blame Robert Maxwell for this state of affairs. The modern scholarly journals industry was born when the late British press lord cornered the market in scientific publishing after World War II. Maxwell saw that the distribution of scientific knowledge is uniquely sheltered from market forces—university libraries ensure a steady demand, scientists guarantee an increasing supply, and an infinitesimally segmented market keeps competitors at bay. So, when Maxwell's company, Pergamon, started inflating subscription prices by double-digit margins in the Sixties, there wasn't all that much anyone could do about it.

Journal prices have been spiraling upward ever since. Though many publications, especially in the humanities, have held steady (it costs a library $40 to order a year of the *Journal of Linguistic Anthropology*, the same price as when it started) the average price institutions pay for a year's

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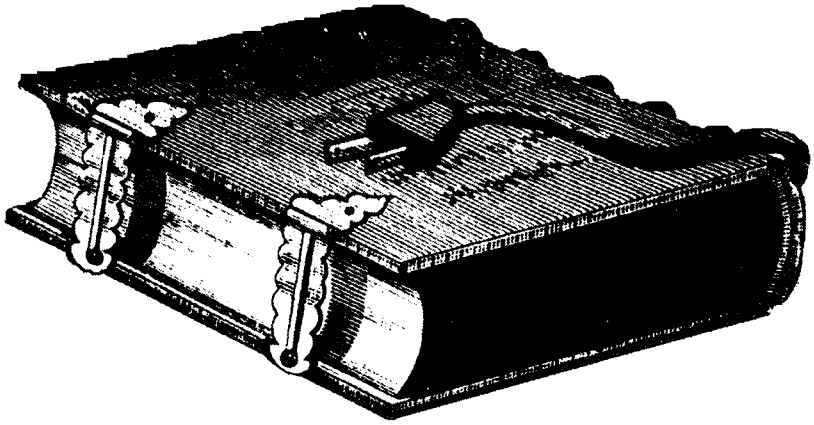
subscription to a journal jumped from $50 in 1978 to $118 in 1988. Science journals are the worst offenders. To cite one example: A one-year subscription to the *Journal of Physics: Condensed Matter* costs $4,588.

With library acquisitions budgets stagnating, something had to give. First libraries tried containment: They stopped ordering new journals. Now a cost-cutting vanguard is trying a new strategy: rollback—outright cancellations of underused journals. "In 1987, we had 12,000 paid subscriptions," says Chuck Hamaker, LSU's assistant dean for collections development. "Now we have 8,500."

All this can make scholarly life less than a joy for LSU's faculty. "It's embarrassing," says classicist Emily Batinsky, "when you send something out to a journal and they say, 'Haven't you seen this new [related] article?' And, of course, I haven't."

Fortunately, some schools, including LSU, have made creative efforts to staunch the damage. In 1993 LSU signed a contract with a commercial "document delivery" firm called CARL/UnCover. The Denver-based company archives more than 7 million journal articles. Whenever LSU professors and graduate students want to read one of them, they can send a request by e-mail. Within twenty-four hours, UnCover will deliver the full text of the article to a departmental fax machine.

Or so goes the theory. Jill Brody, who says "my computer is my favorite toy," hasn't managed to master the system after several attempts—not least because in mid-surf she always gets bumped off the modem line that she shares with several colleagues. Another anthropologist, Jay Edwards, hasn't even gotten that far. He prefers to endure the glowers of librarians when he orders articles (often from *New West Indian Guide*, a flagship for



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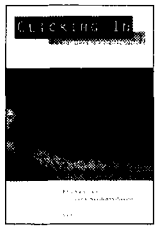

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Caribbean Studies) on interlibrary loan.

For his part, Chuck Hamaker claims the system is working just fine—and he cites statistics to make his case. His library queried each faculty member in LSU's chemistry, geology, and geography/anthropology departments as to what journals they needed to have around. Hamaker found that 20 percent of the journals that professors claimed they needed were simply never used for research or teaching. "These are good titles," he says, "but we no longer need them."

Many faculty question this conclusion. Says Jay Edwards: "They only count a journal as being used if it ends up on the shelving cart. But half the use is people reading articles off the shelves and returning them themselves." Others note that as the library began tightening its belt, professors started to subscribe to journals they needed with their own money. And Bill Cohen, president of Haworth Publishing, which publishes the *Journal of Homosexuality* among dozens of other titles, finds Hamaker's reasoning faulty on its face. "In librarianship," says Cohen, "there's a very famous rule: 20 percent of your collection will satisfy 80 percent of your clients' needs. The only problem is that you can never predict which publication will be in that 20 percent." His company refuses to provide content to UnCover, deriding it as a "subscription replacement service."

For libraries, of course, "subscription replacement" is exactly the point. The genius of document delivery systems is that an institution has to shell out cash only for the content it uses, be it 20 percent of a given journal or 2 percent. It's the intellectual equivalent of pay-per-view.

Though many LSU humanists have yet to master UnCover, they allow that research by fax may sometimes be easier than trudging to the library. And they uniformly praise the LSU librarians for making the best of a bad situation. Still, Jill Brody's doubts about the system remain. Using UnCover makes browsing difficult, she points out. And what's more, she says, "it doesn't start with that satisfying walk up the steps of the library, smelling all those wonderful books, leafing through the new journals. The sensory deprivation is painful!"

RICK PERLSTEIN

What did Jesus look like? Think for a second: Most likely, your mind will conjure up airbrushed golden locks, a silky beard, and baby blue eyes. Yet another reproduction of Warner Sallman's 1940 painting *Head of Christ* will have permeated your brain.

Sallman's portrait may be bad art (one critic has called it a "pretty picture of a woman with a curling beard"), but, for better or worse, the image has cornered our consciousness. How did Sallman's Savior become so popular? A new essay collection, *Icons of American Protestantism: The Art of Warner Sallman* (Yale), tries to answer that question. Rather than defend Sallman's work on aesthetic grounds—"Who could?" jokes Valparaiso art historian David Morgan, the volume's editor—the essays trace the social history of one of American art's most beloved (and reviled) images.

Warner Sallman, born in 1892, was a devout Christian and a commercial artist who designed everything from advertising flyers to magazine covers for religious publications. Though he attended the tony Art Institute of Chicago, Sallman was most comfortable with the language of advertising. (A shiny copyright symbol can be found emblazoned on the original canvas of *Head of Christ.*) In the Twenties, his commercial instincts found a welcome home in the evangelical movement—which understood that you had to sell the Savior to fill increasingly empty church pews.

Though Sallman's image might have been heavenly, his inspiration was terrestrial. The *Head,* David Morgan reports, can be found in full-bodied form in French artist Léon Lhermitte's 1892 painting of Jesus, *The Friend of the Humble.* A black-and-white print of that work appeared in the December 1922 issue of *Ladies' Home Journal;* Sallman saw it and clipped it out. The artist produced various charcoal versions before finally colorizing it and contacting the Golden Trumpet Company, a maker of Christian art objects that had been scouting around for a new trademark image. The Trumpeters had found their man. Over the years, Sallman produced an entire line of Jesus paintings with the same interchangeable head—often simply cutting the face from one picture and pasting it on the next.

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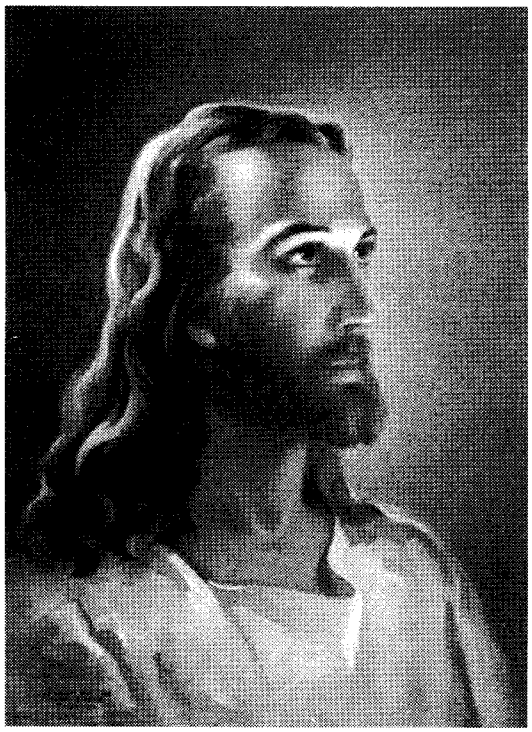
Critics, particularly liberal Christian theologians, have long disparaged Sallman's Jesus as a cheap "matinee idol," and it's easy to see why. The Hollywood halo, the rigid studio pose, the honey-glazed lighting—the composition of *Head of Christ* comes straight from the devotional world of celebrity publicity stills. Sallman jettisoned all historical background and narrative detail from Lhermitte's painting, opting instead for a close-up of Christ, whose limpid eyes upturn with Garbo-esque glamour. Is it a coincidence, Morgan asks in one essay, that Sallman's *Head* was painted during the glory days of the movie-star pinup? In Morgan's view, the "photographic rhetoric" of Sallman's work largely accounts for its success: *Head of Christ* was frequently sold in wallet-size form (at 50 cents a dozen), to be tucked into one's billfold right next to family snapshots.

At its peak, Sallman's *Head of Christ* could be found stamped on bookmarks, calendars, and stickers—even night lights. And it traveled well. During World War II, the Salvation Army and the YMCA supplied millions of American servicemen with tiny reproductions of Sallman's painting, complete with a prayer on the back (a sort of biblical baseball card). While Sallman's detractors saw a feminized figure in *Head of Christ*, those who had carried the image with them into foxholes and trenches perceived a manliness that contemporary eyes may find difficult to see. According to Utah religion professor Colleen McDannell, this strength-by-association allowed Sallman's depiction to break free from the limited women's market, becoming so successful that 14 million copies were sold by 1943. (By now, that number has passed one billion.)



To the liberal Christian clergy and seminary theologians, however, Sallman's success was a spiritual calamity. In 1956, the philosopher Paul Tillich fumed against what he called Sallman's

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"Sunday school art," declaring that "the religious art of capitalist society reduces the traditional religious symbols to the level of middle-class morality and robs them of their transcendence." In her essay, Sally Promey documents the various ways in which liberal Christian leaders tried to ward off the pestilence of religious kitsch. The Methodist magazine *Motive,* for example, sponsored a sale of "Original Works of Art!" in 1958, in response to the "reprehensible custom of collecting art via the printing press." And Tillich, in conjunction with Yale theologian Theodore Green, organized an exhibition on "authentic religious art" at the Art Institute of Chicago.

Today's scholars, naturally, find less to loathe in religious popular culture. As Morgan says, "We don't start with the assumption that liking Sallman's art makes you somehow a flawed Christian." In her essay, Promey suggests that elite concerns about the debasing effects of Sallman's art were ultimately unfounded: "Supporters of Sallman, in contrast to the liberals' focus on the *de*-humanizing potential of the images, reported highly individual and personalized responses to reproductions of Sallman's paintings." In this spirit, Morgan concludes the book with an ethnographic report on Sallman devotees, detailing the idiosyncratic ways the artist's paintings figure in their daily spiritual lives.

The seminary set should be pleased to hear, however, that Sallman's aura has finally started to fade. For example, McDannell reports that "Victorian angels and elaborate crosses" now outsell Sallman's wares at Christian bookstores. The reason, of course, has less to do with a new appreciation for "authentic art" than with demographics. In today's multicultural world, the lily-white Jesus depicted in *Head of Christ* doesn't look quite right. So who will be Sallman's successor? According to Morgan, "no image has really been able to fill this void, and it's hard to imagine one ever doing so again." Then again, he adds, maybe that's not *entirely* true: "Forty years ago, my young daughter probably would have had a Sallman on her bedroom wall. Instead, she's got Michael Jordan."

D.Z.

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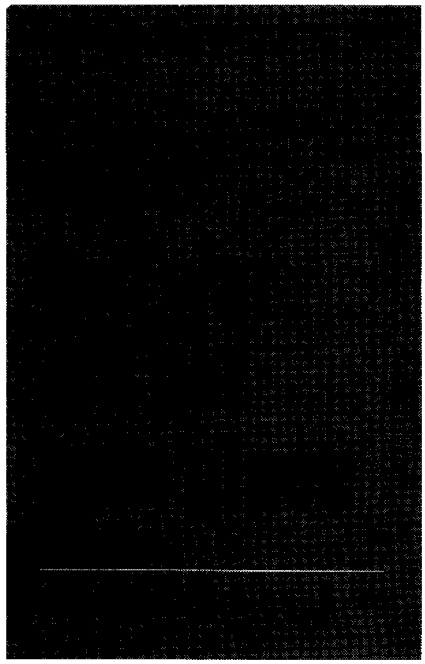
The Gulf War was a kind of video game—and not only for the millions of couch-potato noncombatants who watched it unfold on TV. High-tech weapons systems made combat an exercise in button-punching (at least from the U.S. side). Generals at the Pentagon and in Baghdad monitored the war's progress via CNN's continuous feed of image and analysis. And a few weeks after it ended, the conflict went interactive when Time-Warner released its Desert Storm CD-ROM.

Thus was the defining moment of the post–Cold War world downloaded into the data bank we call history. It was all very much like something from an essay by Jean Baudrillard, the French theorist of postmodernity, whose writings on "the hyperreal" and "the procession of simulacra" present a metaphysics of cybernetic and video reality. And indeed, as the war began, Baudrillard directed his own attention to the mounting hostilities in the Gulf. Now, a chapbook of his ruminations on the conflict, originally published by Éditions Galilée, in May 1991, is available from Indiana University Press as *The Gulf War Did Not Take Place.* (Baudrillard derived his title from Jean Giraudoux's 1935 play, *The Trojan War Will Not Take Place.)*



Baudrillard's first Gulf War essay, published in the Paris newspaper *Libération,* on January 4, 1991, ventured in its title a bold prediction: "The Gulf War Will Not Take Place." Baudrillard argued that the vast apparatus of "deterrence" left over from the Cold War would contain the tensions between Iraq and the U.S. "Western power in general," he announced, was "paralyzed by its own strength and incapable of assuming it in the form of relations of force."

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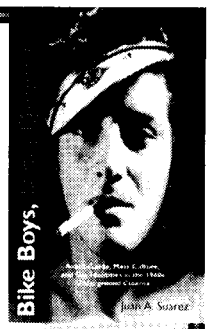

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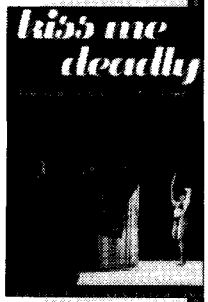

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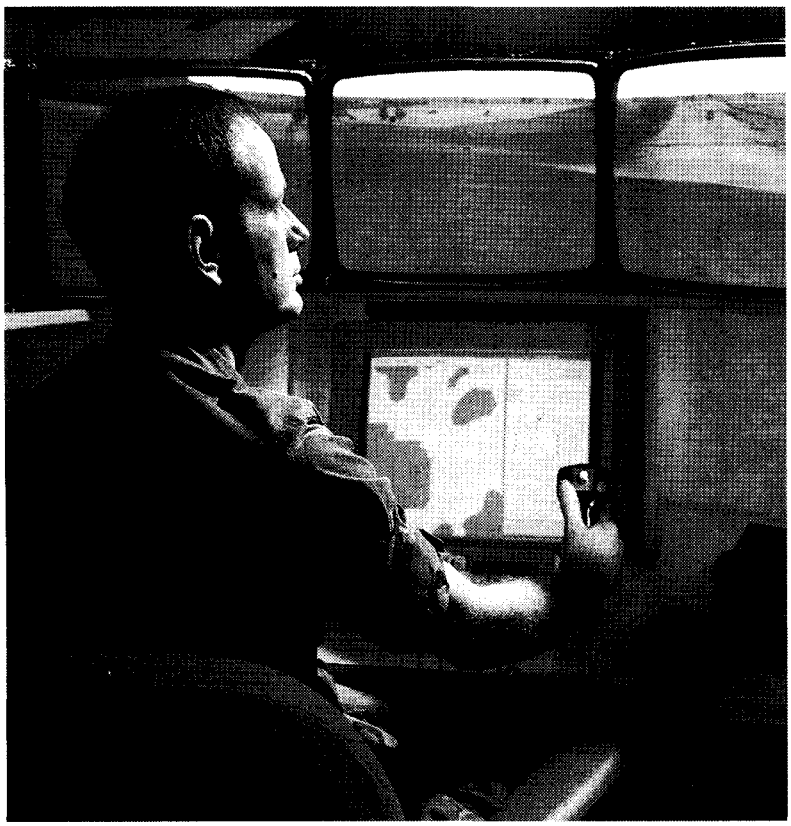
According to the theorist, the preparation for war, and especially the constant media coverage, ensured that war would never happen. "We are no longer in a logic of the passage from virtual to actual, but in a hyperrealist logic of the deterrence of the real by the virtual," Baudrillard explained. An English translation of the article appeared in the London *Guardian* just four days before January 15, when virtual missiles began hitting real targets.

So Baudrillard, with an air of determined nonchalance, did the only thing he could do. He wrote some more essays. And provoked some outrage. In his introduction to the book, Paul Patton—a lecturer in philosophy at the University of Sydney, who put Baudrillard's prose into some approximation of English—defends the theorist from his most dismissive critic, the British writer Christopher Norris. In *Uncritical Theory: Postmodernism, Intellectuals, and the Gulf War* (Massachusetts, 1992), Norris identified Baudrillard as the "purveyor of some of the silliest ideas yet to gain a hearing among disciples of French intellectual fashion." And with the beleaguered tone of a man who has finally been pushed too far, Norris asked, "How far wrong can a thinker go and still lay claim to serious attention?"

Pretty far, evidently. In the second essay—"The Gulf War: Is It Really Taking Place?"—Baudrillard neatly folded the spectacle on CNN into his theories. His translator, at least, is convinced.



As Patton glosses it, "Real events lose their identity when they attain the velocity of real-time information, or to employ another metaphor, when they become encrusted with the information which represents them." *Id est:* If it's on television all the time, it quits being real. And in the final panel of his triptych, "The Gulf War Did Not Take Place," Baudrillard said the combatants were so grossly mismatched in firepower that the conflict was not, really, a war. Besides, he asked: "How is it that Saddam is still there as though nothing had happened?"

"That this is all sheer nonsense," wrote Norris shortly after Baudrillard's essays first appeared, "a postmodern update on well-worn sophistical themes, should be obvious to anyone not wholly given over to the vagaries of current intellectual fashion." Even more annoying to Norris than Baudrillard's cavalier indifference to events is his denial that, as Norris puts it, "there exists a truth 'behind' appearances, a level of rock-bottom factual appeal and ethical responsibility." Such irritation is particularly keen coming from Norris. His early books on Derrida and poststructuralist theory helped create an appetite for such French-fried notions as Baudrillard's among Anglophone readers. But Norris now positions himself as a partisan of the *hors texte*. "Reality" is, in a word, real. The truth is out there. According to an interview in the September 1995 issue of *Parallax* (subtitled "a journal of metadiscursive theory and cultural practices"), he is working on a book about the philosophical implications of the history of aerodynamics. "I'm not quite sure," he says, "how all these jet-setting postmodernists can sit happily on airplanes and believe that aerodynamics is merely a product of this or that language-game or cultural code or whatever."

But in the United States, homeland of the simulacrum, Baudrillard's books do well. Colin Robinson, managing director of Verso Books, says that the English translation of Baudrillard's travelogue *America* has sold some 22,000 copies since it first appeared in 1989. And most of the run of *The Gulf War Did Not Take Place* was promptly snapped up by distributors after Indiana University Press published it last October.

Only after the book was printed and shipped did anyone notice that the dust jacket claimed Baudrillard's essays were "written during the unfolding drama of 1992." So much for historical memory about the major international event of 1991. Since the world is on "a delusional course," as Baudrillard himself wrote in an earlier volume of essays, "we must adopt a delusional standpoint towards the world." Why not a delusional standpoint toward proofreading?

SCOTT McLEMEE

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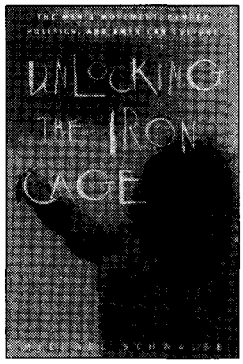

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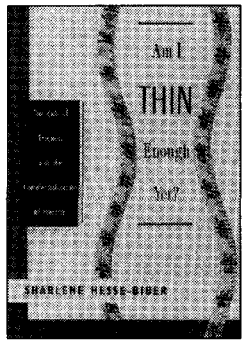

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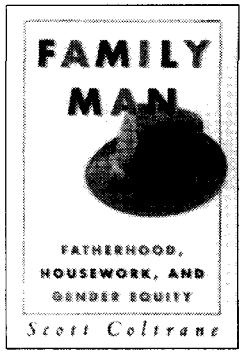

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WHO OWNS THE

THE OPENING OF A SCHOLARLY GENERATION GAP

ON AUGUST 13, 1994, SOME QUARTER-million pilgrims journeyed to upstate New York to experience Woodstock II. They were searching for the spirit of the Sixties. What they found was a messy debate over whether that staggeringly commercialized event was a proper tribute to the decade, or its proper burial.

For many Sixties faithful, the commemoration was plainly a sacrilege, and it fell to Maurice Isserman, a historian at Hamilton College, to explain why the original Woodstock was superior. "Partially by design, partially by accident," he wrote in the *Philadelphia Inquirer*, the 1969 Woodstock "evoked and jumbled together many of the most cherished myths enshrined in the national self-image: self-reliance, agrarian simplicity, and providential mission"—this "despite the entrepreneurial ambitions of its promoters, its slick promotion, and the miracles of sound technology and stagecraft which made it possible."

Another historian, however, begged to differ. "Most of the big figures at Woodstock in 1969 were hucksters," insisted Thomas Sugrue of the University of Pennsylvania, quoted in a *Washington Post* story the same day. "They were trying to make a buck and trying to make a name." And what of those who cherish memories of Woodstock as the apotheosis of the good, the true, and the libidinal? "It was just a rock concert," said the professor, "and it was memorable for two reasons: because there were gate crashers, and because the weather was bad."

Isserman, now forty-nine, had been a reveler at Max Yasgur's farm and a member of Students for a Democratic Society. Sugrue, who is thirty-three, says his most powerful Sixties memory is of watching National Guard tanks roll down the riot-torn streets of his Detroit neighborhood; he was five years old at the time. Isserman and Sugrue are both historians of the Sixties, and they are contending over the interpretation of a decade that remains among the most powerful historical reference points in American politics. That grand theme of the 1960s—the generation gap—has come to Sixties scholarship, and it has come to stay.

are more aware of this gap, or have done more to widen it, than David Farber, who, at thirty-nine, is the elder statesman of the post-Sixties Sixties inter-

BY **RICK PERLSTEIN**

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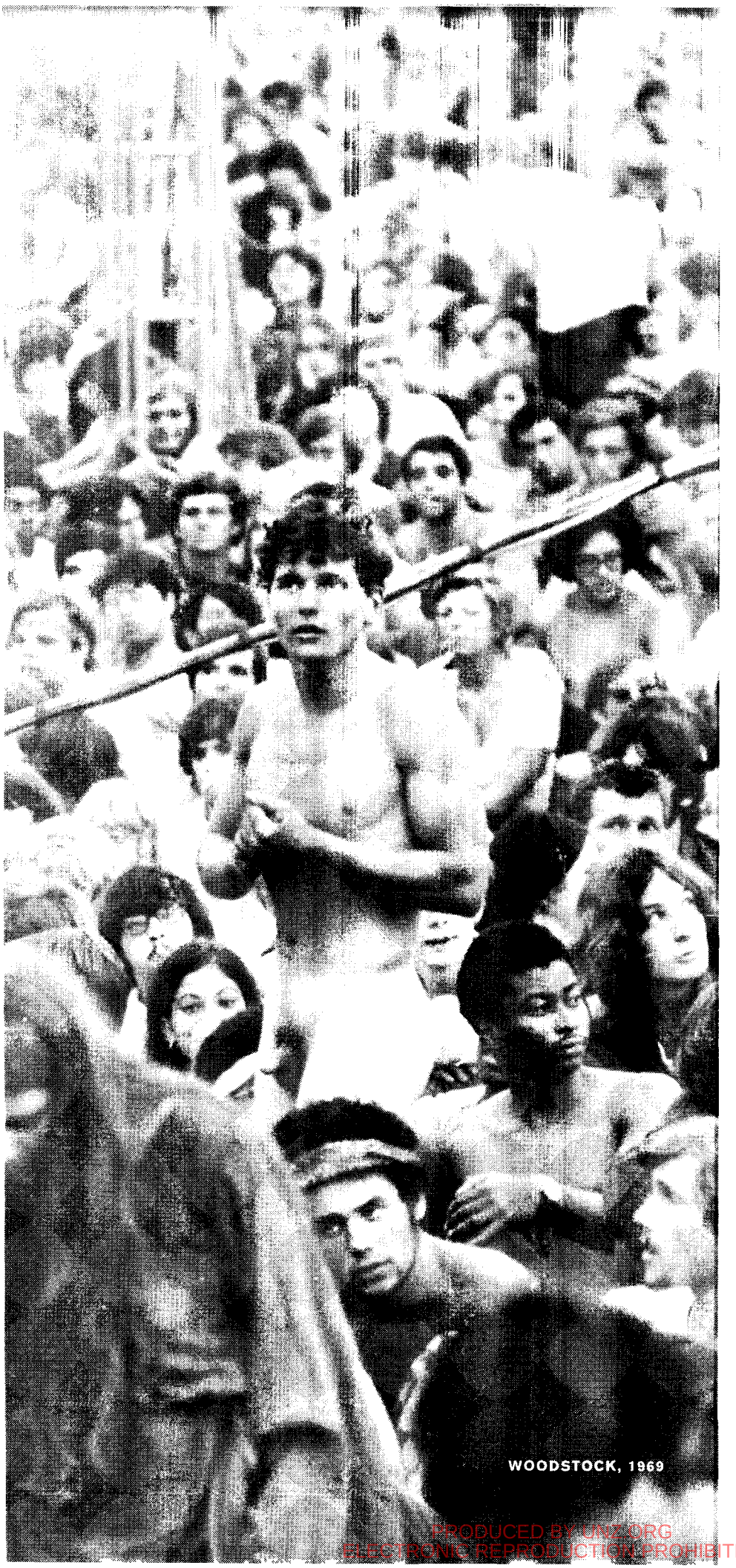

WOODSTOCK, 1969

preters. His first book, *Chicago '68* (Chicago, 1988), presented that year's tempestuous Democratic National Convention from three different sympathetically presented perspectives: the protesters who came to Chicago to disrupt the convention, the cops who beat them, and the Daley administration officials who presided over the whole mess. "I don't know if my book was the very first of its kind," says Farber in the faculty cafeteria at Barnard College, where he is assistant professor of history. "But it was certainly among the first studies to treat the Sixties as an era, an era that is *over*."

When Farber's book was published, a review in the *Village Voice* by baby-boomer novelist Carol Anshaw brooked no such revisionism. Next to sidebars of dewy Sixties reminiscences by *Voice* staffers ("I was plotting the overthrow of my high school," began one), Anshaw argued that "perhaps [Farber] wasn't the person to write this book." His study didn't convince, she harrumphed, because he "had no experience of a decade that was

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ANTIWAR DEMONSTRATION

primarily experiential."

At the Barnard cafeteria, Farber recalls snatches of this seven-year-old review verbatim: "She said that the book was 'dangerous' for 'giving the establishment its due.'" He pauses, and continues: "I think the Sixties generation of activists saw themselves as acting *in* history. 'The Whole World Is Watching'—they were literally chanting it in the streets. And that's the irony that's heated up this debate so much. Because in the end, well, maybe they weren't the historical agents of change quite as much as they hoped."

For Farber, this irony has powerful consequences for his generation of scholars. The task of writing about the Sixties, Farber argued in a 1994 polemic in *The Chronicle of Higher Education,* "has been complicated...by generational politics within the academy, as older scholars who participated in the Sixties defend interpretations that stem from their own experiences." His conclusion: "People in the academy are kidding themselves if they believe that a young scholar is not bucking the already long odds of finding and keeping a decent job if he or she challenges certain myths of the Sixties."

Not surprisingly, many of the tenured radicals beg to differ. Todd Gitlin, professor of journalism at NYU and a former president of SDS, admires Farber's scholarly work. But he finds Farber's assault on his elders in the *Chronicle* to be "reeking of resentment," and rooted in a mythologization of its own: "It's conventional for young people today," says Gitlin, "to say that the Sixties people, whoever they were, had all the fun, and none of the AIDS, and were cushioned by endless prosperity."

Whatever the merit of Farber's charges, there's little doubt that younger scholars are challenging "myths of the Sixties" from any number of—often contradictory—angles. Some argue that the New Left was far broader-based than previously supposed. Others suggest that its base, and its impact, was extremely narrow. Still others believe that the real story of the Sixties was the rise of a grassroots, antiestablishment movement called...the New Right.

over "the Sixties" are as old as the Sixties themselves. In 1960, the radical sociologist C. Wright Mills boasted in his "Letter to the New Left" that, after decades of left-wing doldrums, radicalized students were finally turning the political tide against an entrenched liberalism. A book published the same year by M. Stanton Evans concurred, sort of. In *Revolt on Campus,* Evans argued that students' frustrations "with the conformity of liberalism" promised that the Sixties would be the decade of student conservatism.

By the early Seventies, though, a consensus about the decade had begun to form in the scholarly literature: A salutary upsurge of democratic promise at the beginning of the Sixties was subverted by the dark seeds contained within it. That unsparing thesis was codified most influentially by Rice historian Allen J. Matusow in his magisterial 1983 work, *The Unraveling of America: A History of Liberalism in the 1960s* (HarperPerennial). Matusow laid the decline of America's grand liberal tradition at the feet of student radicalism's excesses; and he exerted a quiet influence on the writing of movement veterans such as Todd Gitlin, James Miller, and Maurice Isserman. In 1987, this trio's works appeared in rapid succession: Gitlin marched through the signal events of the decade in his encyclopedic *The Sixties: Years of Hope, Days of Rage* (Bantam); Miller proffered a rich collective biography of SDS's early leadership in *"Democracy Is in the Streets": From Port Huron to the Siege of Chicago* (Simon & Schuster); and Isserman chronicled the political roots of the New Left in *If I Had a Hammer: The Death of the Old Left and the Birth of the New Left* (Basic). All three books related the story of the Sixties in terms of the inspiring rise and tragic fall of the student protest movement. They were sympathetic to student radicalism but sober-minded about its consequences. And, with their rich detail and acute analyses, they set a standard for the writing of Sixties history that has yet to be equaled.

The insider accounts of the Sixties kept on coming; more than a score appeared in 1987–1988 alone. And, for the most part, they followed the Gitlin-Miller-Isserman narrative arc, which has become known among historians as the "declension hypothesis." It goes something like this: As the Fifties grayly droned on, springs of contrarian sentiment began bubbling into the best minds of a generation raised in unprecedented prosperity but well versed in the existential subversions of the Beats and *Mad* magazine. At the beginning of the Sixties, students went south to fight for civil rights with the Student Nonviolent Coordinating Committee, and came

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back to elite universities with the audacious goal of changing the world. They created new kinds of political organizations, foremost among them SDS, which were driven by a vague ideal called "participatory democracy." The new politics was to be scrupulously non-hierarchical and pragmatic, promising a humane alternative to both sectarian radicalism and technocratic liberalism.

Meanwhile, in a haze of marijuana smoke, the counterculture tested the limits of personal freedom. At first, the hippies maintained an arm's-length relationship with the politicos. But as the Vietnam War escalated, the line between activist and Aquarian began to blur—to the detriment of each. Writers sympathetic to the counterculture believe it self-destructed under the pressures of politicization; New Leftists see their movement folding under a crush of countercultural hedonism. Both agree that the Movement ended five years before the Vietnam War did, in a blaze of numbskull adventurism and Maoist masquerade. ("The future of our movement," went one particularly unfortunate slogan, "is the future of crime in the streets.") When it was all over, the Sixties left behind as its bittersweet legacy an America both more free and more divided than ever before.

VIETNAM WAR SUPPORTERS

RICHARD NIXON AND PAT BUCHANAN, 1968

BOTTOM PHOTOGRAPH: SYGMA; TOP PHOTOGRAPH: NYT PICTURES

say the Young Turks, that's by turns misguided, distorted, irrelevant, or just plain wrong. Take the case of SDS. In the accounting of Gitlin, Isserman, and Miller, the radicals who built Students for a Democratic Society were, like their historians, secular, well-off denizens of elite universities like Harvard and Michigan, often Jewish, and typically refugees from either suburban ticky-tacky torpor or Old Communist Left families. Doug Rossinow, a Johns Hopkins Ph.D. who's finishing up a study of the SDS chapter in Austin, Texas, uncovers a different story. Rossinow is twenty-nine, and his attraction to his subject has little to do with any residual memories: "I never heard about SDS until I was in college. I got interested in this topic because I came across some reference to it in books, and there didn't seem to be a lot of scholarship."

When Rossinow set out to study the New Left, he chose to use a methodology born of the Sixties: he would write political history from the bottom up, from the experience of the rank and file rather than the leadership. Ironically, from Kirkpatrick Sale's *SDS* (1973) to Wini Breines's *Community and Organization in the New Left, 1962–1968* (1982) to James Miller's 1987 *"Democracy Is in the Streets,"* historians had typically written the history of student radicalism as the story of its leaders. But notes Rossinow, "When you look at SDS from the grass roots, you find surprising things." For example: In Texas at least, the most important inspiration for SDS's put-your-body-on-the-line brand of radicalism was not C. Wright Mills or Eldridge Cleaver, but the action-oriented Christianity imbibed at the local YMCA. With this point in mind, Rossinow presents the antiwar movement as one in a long line of Protestant reform movements stretching back to the American Revolution.

Rossinow's revisionist efforts are complemented by those of Ken Heineman, author of *Campus Wars: The Peace Movement at American State Universities*

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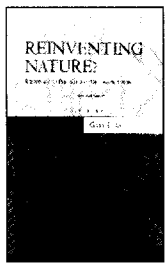

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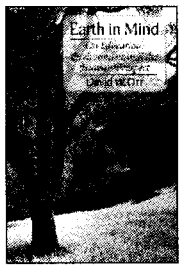

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ties in the Vietnam Era (NYU, 1995). Heineman, who comes from a blue-collar family and calls himself a "reluctant Republican," finds working-class folk conspicuously absent from the existing historiography (excepting the figure of Joe Sixpack, the Movement's archetypal proletarian spoiler). Yet kids from blue-collar backgrounds formed a large portion of the antiwar activists at the nonelite schools he studied: SUNY-Buffalo, Michigan State, Penn State.

And Kent State. Heineman challenges the conventional wisdom on the Ohio National Guard's 1970 massacre there. Conventionally, it was Kent State that brought the Sixties to the blue-collar belt. The university, remarks Todd Gitlin in *The Sixties,* "was a heartland school, far from elite, the very type of campus where Richard Nixon's 'silent majority' was supposed to be training." If such naked repression could be visited on such sleepy backwaters (four dead in *Ohio,* of all places), then few partisans of the Movement, and certainly none in its vanguard, could be safe from state terror.

The only problem with this interpretation, Heineman points out, is that Kent State *was* the movement's vanguard. Kent Staters protested for the right to organize on campus a full year before the Free Speech Movement at Berkeley supposedly gave birth to white student activism. The Ohio school's first antiwar group was founded a year ahead of Berkeley's. And Kent State students were even among the founders of SDS's ultravanguardist terrorist spin-off, the Weathermen.

Kent State also raises another pointed question: Did Sixties radicalism really

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implode at the end of the decade? Or might it, in fact, have expanded its reach in the Seventies? According to the declension narrative, Kent State and other end-of-the-decade disasters sounded the death knell for a broad-based popular movement to change American society (after the shootings, wrote James Miller, "the New Left collapsed, plummeting into cultural oblivion as if it had been some kind of political Hula-Hoop"). In a 1994 article in *American Quarterly*, Doug Rossinow challenges this downbeat assessment: "It is difficult to see how one can view the post-1968 Left as a complete disaster unless one is unsympathetic or unaware of the women's liberation movement, which first emerged in 1967–1968." America *changed* in the Sixties, Rossinow insists. Most palpably, it changed in its gender arrangements—a shift in which the New Left and the counterculture played an important but limited role.

This argument about the broader, less visible influence of Sixties radicalism was made most pointedly by Sarah Evans in her 1979 book, *Personal Politics: The Roots of Women's Liberation in the Civil Rights Movement & the New Left* (Vintage). Alice Echols, the author of *Daring to Be Bad: Radical Feminism in America, 1967–1975* (Minnesota, 1989), concurs: "For Gitlin and Miller et al., the tragedy of the late Sixties was the fracturing of the Movement. And the New Left pretty much *does* go up in flames. Even so, I think the only way that women could have their own movements, and black people and gay people"—whose struggles likewise produced real changes in the structure of American society—"was, unfortunately, *outside* the larger movement."

Echols's guarded optimism about the Sixties legacy is shared by many former activists. But what veteran would applaud the message of another camp of scholars, led by U. Penn's Thomas Sugrue, who argue that the Promethean adventures of the New Left and the counterculture aren't all that relevant to understanding the Sixties in the first place? "There's more to the Sixties than social movements," says Sugrue, "a lot more. Let's think about the Black Panthers as an example, or SDS. They had very small memberships. They were made a big deal of in the media in the 1960s. But if you think about the long-term consequences of those groups in building political organizations, their power isn't as great as it appears. To talk about black power, let's look at the election of blacks to local offices after the Voting Rights Act passed. It's not as glamorous a story as Huey Newton walking up the steps of the California state capitol with a rifle. But in many ways it's a far more important story for its enduring effect on American politics.

"Sixties historiography is still so limited," he adds, "and Sixties veterans still have the corner on the market." Sugrue's not just talking about the likes of Todd Gitlin and Maurice Isserman, but also about a group of influential writers that includes Allen Matusow, Clinton pollster Stanley Greenberg (*Middle Class Dreams: The Politics and Power of the New American Majority*), and Thomas and Mary Edsall (*Chain Reaction: The Impact of Race, Rights, and Taxes on American Politics*). Call them the liberals-mugged-by-radicalism school: They see a Democratic Party that scared away its mass base when it veered from its early Sixties blend of Keynesian economics, labor-management cooperation, and racial integration toward a McGovernik capitulation to radicalism. Says Sugrue: "My argument"—supported by his research on housing riots in Detroit since the Forties—"is that white working-class and middle-class members of the Democratic coalition were *always* very tenuously allied to the liberal tradition."

One of the most powerful insights of new Sixties scholarship, then, may be that Reagan Democrats were a long time in the making. It was the nomination of Barry Goldwater, in 1964, after all, that first turned the Republican Party toward a right-wing populism cemented by "anti-Sixties" themes of law and order, patriotism, and "family values." This is the story told by Mary Brennan, a thirty-five-year old historian at Southwest Texas State University, in her book *Turning Right in the Sixties: The Conservative Capture of the GOP* (North Carolina, 1995), one of many new projects that takes chronicling the rise of the new conservatism as a central task of Sixties history. Attention to social movements on the left, says Brennan, misses a scorching irony of the decade: The real

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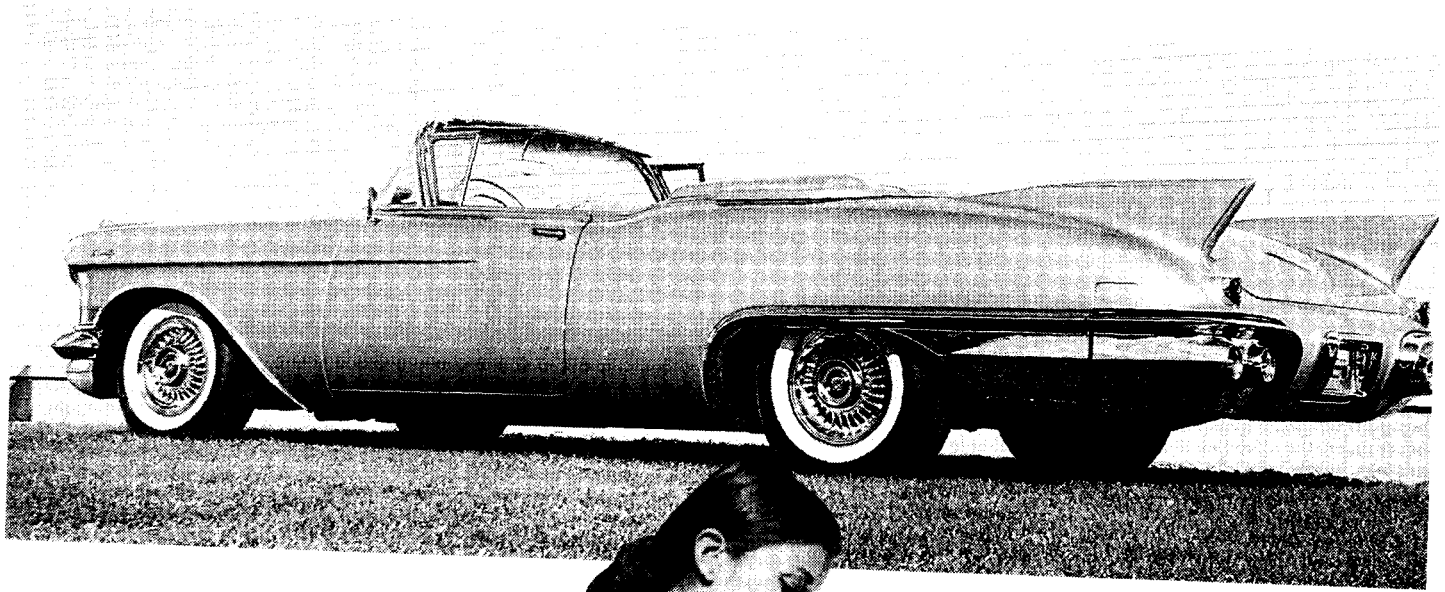

masters of grassroots organizing were on the right. "Right-wingers succeeded by exploiting hitherto untapped sources of discontent," she notes. "Moreover, building a political movement from the bottom up allowed conservatives to...avoid the [Republican Party's] liberal-controlled national organization."

Brennan could, of course, have written pretty much the same thing about SDS and the Democrats. That irony has not been lost on sociologists of political movements. Rebecca Klatch, the UC-San Diego–based author of *Women of the New Right* (Temple, 1987), is just now finishing up a comparative study of activists in SDS and in Young Americans for Freedom, the conservative group formed in 1960 on William F. Buckley Jr.'s Sharon, Connecticut, estate. Klatch finds striking parallels, including the groups' common sense of generational mission and their shared revulsion (voiced in almost identical language) for the liberal managerial state. She has even uncovered a long-forgotten solidarity movement between the libertarian right and left, which had its own organ, the journal *Left and Right*.

Maybe M. Stanton Evans's quixotic prediction that the Sixties would be the decade of student conservatism wasn't so quixotic after all. Cadres of Young Americans for Freedom activists, Pat Buchanan among them, formed the shock troops for the right-wing capture of the GOP (and later the nation). Nine years after the publication of his book on the rise of SDS, it's a story that James Miller regrets having missed. "In terms of the political history of this country, the New Left just isn't an important story," he says. Focus on it, says Miller, and you "evade the extraordinary success of the forces that first supported Goldwater, then Reagan as governor of California, and then Wallace. I can't help but see that absence in the historiography as integral to the mythologization of the Sixties."

of the Sixties: that, according to David Farber, is exactly what is still wrong with Sixties scholarship today. Is his charge fair? Certainly many of the Sixties insiders have written books that are fragrant with self-criticism. But are other New Leftists manning the barricades again, this time to fight a rearguard battle against revisionism?

Richard Ellis, a political scientist at Oregon's Willamette University, thinks so. He's completed several chapters of a study called *The Illiberalism of Egalitarianism* (forthcoming from UP Kansas). It's a carefully argued work that provides a theoretical buttress for James Miller's and Todd Gitlin's insights into the fall of SDS. Like Miller and Gitlin, Ellis believes that the group devolved into dogmatic

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factionalism because its commitment to internal democracy and moral purity frustrated its attempts to work democratic reform in the larger society. When he submitted a version of this argument to the *Journal of American History* in 1994, he says, "the three readers I could identify were former members of SDS. It's as if you were writing on the Reagan administration and the journal sent your paper to Jeane Kirkpatrick, Ed Meese, and Casper Weinberger!" (One vet's reader's report: "I don't think the author is asking the right questions and I disagree with her/his answers. I do not think her/his thesis is borne out by what I know.... I think it is a fundamental misreading of the New Left." The reviewer left it at that, without going on to explain what the right questions might be.)

It's hard enough to write the history of people who are still around to argue back; it's harder still if they're the ones who are evaluating your work professionally. Alice Echols tells a chastening story. Shortly after the publication of *Daring to Be Bad*, she learned that a Bay Area feminist study group was reading her book. At one meeting, says Echols, "a prominent women's historian said I'd written an inaccurate history." According to this critic, Echols had overplayed the women's movement's fractiousness. Other veteran activists in the study group disagreed—their memories pretty much squared with Echols's account from the archives—and eventually the dissenter came around and admitted that Echols's history was accurate. "But she said that even if the book were true, I shouldn't have written it."

Peter Braunstein, a graduate student at NYU who's writing a history of the counterculture as his dissertation, calls this phenomenon "possessive memory," and has delivered a theoretical paper on the subject at several Sixties conferences. Participating in a sweeping social movement, he reasons, creates a sense of self-regeneration so powerful that it can become a constitutive part of the activist's later identity. Possessive memory, he writes, "leaves the person and his memories in a lover's embrace: The person is in possession of his memories, and no one else can touch them; at the same time, his memories are in possession of him."

Pity the poor young historian who tries to pry them loose. "You interview people who defined themselves by their orientation to the drug culture," Braunstein observes, "and you take out a copy of the *East Village Other* and say, 'Here you say that LSD is the solution to all the world's problems. What was going through your head back then?' They'll say that drugs were merely fourteenth on the list of motivating factors for the counterculture." Braunstein marvels at this kind of revisionism. Then again, perhaps it's not surprising that historians of psychedelia encounter a memory lapse or two along the way.

Whatever difficulties are posed by studying the counterculture, the subject looms larger in current scholarship than it once did. And much of the new work is dedicated to demystification. Never mind the glamor of Hendrix or Joplin. From the perspective of the Woodstock II generation, the Sixties counterculture doesn't look that radical at all. Tom Frank, editor of the cultural criticism journal *The Baffler* and a University of Chicago Ph.D., makes the now-familiar point that the Sixties' rebel mystique was better suited to retailing than to revolution. In a forthcoming book on Sixties advertising to be published by Chicago, he writes: "When business leaders cast their gaze onto the youth culture bubbling around them, they saw both a reflection of their own struggle against the stifling bureaucratic methods of the past and an affirmation of a new dynamic consumerism that must replace the old."

David Farber, for his part, seconds Frank's argument. He likes to explain Sixties libertinism by quoting Ernest Dichter, a prominent corporate consultant in the 1950s. "One of the basic problems of prosperity," Dichter wrote, "is to demonstrate that the hedonistic approach to life is a moral and not an immoral one." This was the story corporate America was telling on the eve of the Sixties, says Farber, and it shouldn't be surprising that impressionable young Americans took businessmen at their word, with consequences Wall Street could neither have anticipated nor countenanced.

then: Is a Sixties bell-bottom merely a Fifties tail fin rendered in cloth? It's a question that's bound to rankle Sixties veterans, of both the reconstructed and unreconstructed varieties. After all, was there ever a society more self-conscious about its own historical identity, its role as an *agent* of history, than America in the Sixties? In January 1960, Arthur Schlesinger Jr. wrote in *Esquire* that "from the vantage point of the Sixties, the Fifties...will seem simply a listless interlude, quickly forgotten, in which the American people collected itself for greater exertions and higher splendors in the future." At the decade's close, a Berkeley DJ used to sign off his newscast in the same spirit: "If you don't like the news, make some of your own."

At their boldest, the Sixties revisionists say farewell to this brand of Sixties exceptionalism. They argue that, *pace* Schlesinger and that Berkeley DJ, the Sixties may not have been all that special in the first place; that "the Sixties" can't survive distanced scholarly treatment of the Sixties. SDS, for all its searing drama, was not something new in the world—but just another religiously inflected reform movement like the teetotalers. Liberalism began its decline not in the Sixties but in the Forties. The counterculture was not a blot on the American creed but its apotheosis.

And, some add, only those who weren't part of the action have the perspective to see it all so clearly. "I teach a course on the Sixties now," says Thomas Sugrue. "But in fifty years there won't be courses on the history of America in the Sixties. When I look at the land of *Leave It to Beaver*, and then look at the Sixties, I see a bunch of commonalities. The Sixties memoir writers and historians see radical discontinuities. And that's because we're of different generations."

Different generations, perhaps; but ask Todd Gitlin, and he'll tell you that the more things change, the more they stay the same. Those who would normalize the Sixties may declare themselves impervious to the decade's blandishments. But this, says Gitlin, "sounds to me like an example of a parricidal impulse."

"It's reminiscent," he hastens to add, in the most piquant possible rebuttal to the Sixties revisionists' pretensions, "of one of the least attractive features of Sixties thinking."

Rick Perlstein is associate editor of *Lingua Franca*.

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BRECHT/

IN 1994 JOHN FUEGI INSISTED THAT THE PLAYS OF

"BRECHT MADE WOMEN AND GAY men disappear. Isn't that important?" snaps John Fuegi, a short, stocky man of 59 with gray hair and a salt-and-pepper beard. He looks about ten years older than the dust jacket photo on his 1994 book *Brecht and Company: Sex, Politics, and the Making of Modern Drama*, the first major study of Bertolt Brecht published in English since the fall of the Berlin Wall. Up until this moment, he's been cheerful and mild-mannered—the avuncular professor, in a denim shirt and jeans.

Sitting at the dining room table in his modest, split-level house, Fuegi launches into an animated explanation of one of his book's key assertions—that Brecht's sometime mistress and longtime collaborator Elisabeth Hauptmann wrote "at least 80 percent" of *The Threepenny Opera* and created many of Brecht's "feminist" heroines.

"Where would you like to eat?" Fuegi asks, interrupting himself. In response, I suggest that we "do something Brecht would do," envisioning a plate of steaming hot wiener schnitzel and sauerkraut. After all, it's a bitter, windy January day in the suburban town of Adelphi, a few miles from the University of Maryland at College Park, where the man his critics call "the Brecht-buster" is a professor of comparative, Germanic, and Slavic literature.

"Why doesn't anyone ever say, 'Let's do something *Hauptmann* would do?'" Fuegi asks impatiently. Since Hauptmann also translated several Chinese poems and one play that wound up as *The Exception and the Rule*, we climb into Fuegi's Toyota and drive to a nearby Chinese restaurant.

a year and a half since Grove/Atlantic—formerly Grove Press, which brought out some of the first editions of Brecht's plays in this country—published *Brecht and Company*. But the controversies that the book ignited when it first came out have only grown with time.

Fuegi essentially wants to strip away Brecht's status as the twentieth century's most important European dramatist. This honor, he contends, should be given to "Brecht," a group of women and gay men who Fuegi claims did the work that Brecht took credit for. According to Fuegi, Brecht's most durable lovers—Hauptmann, Margarete Steffin, and Ruth Berlau—as well as many lesser-known colleagues and paramours, are largely responsible for the plays. Brecht, he says, was less a genius than "a place where genius gathered."

After studying Brecht for over a quarter of a century, Fuegi, author of two previous academic books on Brecht and cofounder of the International Brecht Society, is convinced that the playwright could not possibly have written the great female roles—Mother Courage, Shen

JOHN FUEGI

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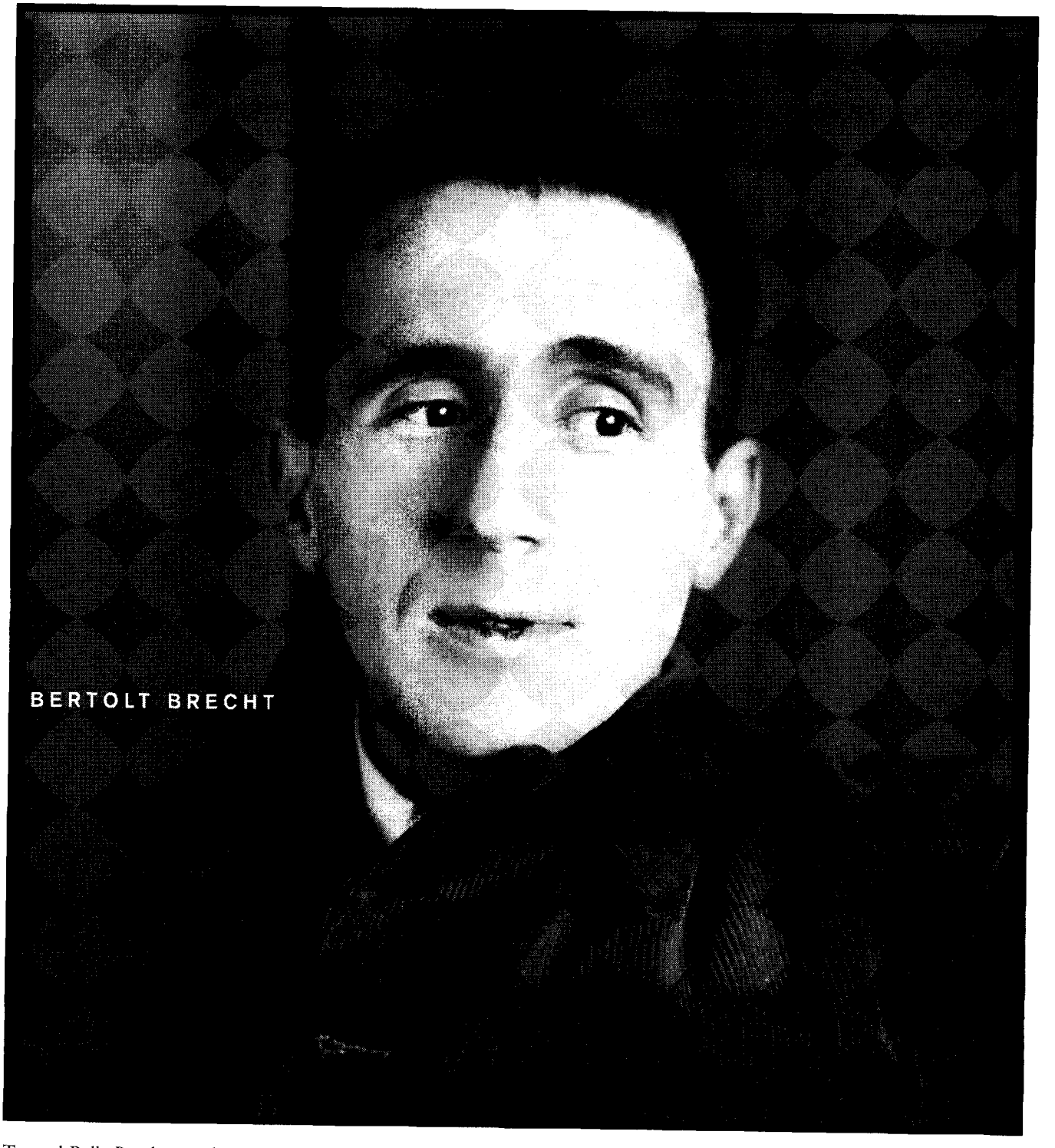

CORBIS—THE BETTMAN ARCHIVE

Te, and Polly Peachum—that emerge in his dramaturgy. (Such roles, Fuegi points out, only appear after Brecht teamed up with Hauptmann in 1924.)

Brecht and Company therefore holds Brecht accountable for what Fuegi judges to be the most egregious of the famously contradictory playwright's famous contradictions: his personal hypocrisy. For example, says Fuegi, Brecht, an idiosyncratic Marxist, treated his collaborators—especially his female collaborators—like feudal serfs. "He did not lead a life that was remotely consistent with the ideals of communism and socialism," says Fuegi, who in a 1994 article wrote, "In a famous Brecht poem, the question is asked: 'Every ten years a great man: Who paid the bill?' Curiously, the question is one that has never seriously been put in the case of Brecht himself."

many other scholars had noted the extensive literary contributions by what critic Martin Esslin called Brecht's "veritable harem." But no one had ever shone the spotlight so directly on the playwright's collaborators. Moreover, Fuegi is the first to argue that, without these women, Brecht's great female characters could not have been written.

Fuegi's despairing view of Brecht's character, however, is nothing new. Robert Vambery, the playwright's dramaturge, once called Brecht a "sweatshop boss" and an "intellectual coward." British critic Irving Wardle has

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written that Brecht "traded sex for text." And in Esslin's groundbreaking study *Brecht: A Choice of Two Evils,* the critic portrayed Brecht as a man drawn, by his essentially chaotic personality, toward totalitarianism.

Today, there is little critical consensus as to whether Brecht's plays sanction or satirize communism. And there's even less agreement about Brecht himself. For he was no saint; he was a *monstre sacré.* Brecht plagiarized, then justified it by flouting the idea of literary property. He deceived some lovers; he was openly cruel to others. But his work changed world theater. Influenced by his reading of Karl Marx, Brecht envisioned a dialectical drama—Epic Theater—that would continually illuminate social and ideological contradictions, spurring the audience to political action. One of Brecht's cornerstones is the Alienation Effect, which makes the familiar strange in order to disturb audiences and prevent easy identification with the characters onstage. In *The Threepenny Opera,* for example, Brecht brilliantly makes the cruel Mack the Knife a middle-class hero. Giving Mack a taste for white gloves, fine Oriental rugs, and weekly visits to his favorite brothel, Brecht forces audiences to ask themselves: "Criminals are bourgeois; are the bourgeoisie criminals?"

was Brecht *himself* a criminal? Fuegi thinks so—though he wasn't always so sure. As a young scholar in the early Seventies, Fuegi warily circled around his subject. His early scholarship includes a study of *The Caucasian Chalk Circle,* a "meditation" on mimesis, and an essay analyzing Shakespeare's influence on Brecht. But Fuegi soon began extensive archival work, hunting down difficult-to-obtain or covered-up material. In 1973, when the Brecht Archive in the GDR began to suppress evidence unflattering to Brecht, Fuegi discovered a duplicate archive at Harvard's Houghton Library. (It had been quietly placed there in 1961 by Brecht's son, Stefan.) At Harvard, he stumbled upon documents that few other scholars had ever seen: Brecht's publishing contracts, which establish that he shortchanged his collaborators and grabbed the lion's share of the money for himself; thousands of unpublished letters, including many revealing how heartless he was to his mistresses; and bank accounts that expose how the sometime socialist became rich after *The Threepenny Opera.*

Independent scholar John Willett, a respected translator of Brecht, once wrote that "critics tend to be exceptionally censorious about Brecht, either because they resent the power of his writing or because they believe he is a God who has somehow failed them." Fuegi, naturally, laughs off this kind of reading of his book. Instead, he describes *Brecht and Company* as a corrective. "I don't care who Brecht is—male, straight, gay, female—but I think we have to set the record straight," says Fuegi. "My concern is that work that is called Brecht's is actually someone else's."

He blinks, pauses, then hurls his Molotov cocktail: "Out of forty plays, I don't know of a single Brecht play that Brecht wrote by himself."

ELISABETH HAUPTMANN

and Company causes an explosion everywhere it lands. In August 1994, *The New York Times Book Review* ran a front-page dismissal of the book by the University of Birmingham's Ronald Speirs, whose own work, a psychological study of Brecht, had been panned by Fuegi in 1985. After Fuegi protested the *Times'* choice of reviewer, the editors published a letter of apology, stating that they do not "knowingly assign a book review to anyone who has been criticized by the author," but that they had been "unaware of the background in this case." A few months later, the newspaper of record performed an about-face, declaring Fuegi's opus to be among the most notable books of the year.

The official Brecht heirs—his children from his marriage to Helene Weigel—have by and large refused comment. But in 1994, Brecht's daughter Mari Barbara Brecht-Schall filed a $225,000 lawsuit against *Brecht and Company's* French publisher, Arthème Fayard, for the peculiarly French charge of invasion of privacy as well as libel. (Fuegi asserts that Brecht-Schall was the family maid's illegitimate daughter.) Last November, the French court ruled in Brecht-Schall's favor on the invasion of privacy charge; Fayard paid her $12,000 and promised to insert a note countering Fuegi's assertion in future editions. However, Brecht-Schall's claim that Fuegi "express[ed] a flagrant contempt of the truth or a malicious intention" was dismissed.

That same month in St. Louis, at the American Society for Theater Research conference, several noted Brecht scholars protested the society's decision to give *Brecht and Company* the Barnard Hewitt Award for best book of 1994. (The three-person awards committee—none of them Brechtians—refused to comment on the decision-making

THE HAUPTMANN FAMILY, ST. LOUIS

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process.) At the most recent ASTR meeting, society president Thomas Postlewait offered this terse statement on the entire affair: "The judgment of colleagues must be upheld."

Fuegi remains sanguine about it all. Breezily dismissing Brecht-Schall's suit, he says: "I'm cheerful about not mentioning her." For him, the book's popular success—combined with largely favorable reviews in the mainstream press—is proof enough that his academic critics are biased against him. Meanwhile, the book keeps chugging along: It will soon be published in German, Hebrew, and Russian. Several universities, including NYU and UCLA, have used *Brecht and Company* as a textbook. And three documentary producers are negotiating with Fuegi for the film rights.

The book has also made an impression on the theater world. Fuegi's work continues to inspire heated debates on PERFORM-L, an Internet discussion group for theater professionals. Arcade Publishing's new paperback edition of *The Threepenny Opera* lists Elisabeth Hauptmann as "collaborator," though Fuegi finds this term too modest to describe her contribution. A 1994 production of *The Threepenny Opera* at American University named Hauptmann "co-author of the book and lyrics." And because Fuegi believes that Hauptmann wrote "Pirate Jenny's Song" (made famous by Lotte Lenya), director Christian Mendenhall reassigned the song to Polly Peachum, the play's strongest female role.

Even the book's fiercest detractors concede that *Brecht and Company* has blown a gust of fresh air into Brecht scholarship. "It has forced scholars to rearticulate the ideas of authorship and Bertolt Brecht," says Gudrun Tabbert-Jones, a Germanist at the University of Santa Clara. Marc Silberman, a professor of German literature at the University of Wisconsin at Madison, grudgingly agrees. "I hate to be cynical, but the book has gotten the general public interested in Brecht," he says.

Yet many of the scholars who cautiously approve of the book's catalytic effect worry that in the long run it will alienate students—particularly women students—from Brecht's radical dramaturgy. "Uninformed people will get the wrong impression," says Tabbert-Jones.

at the Chinese estaurant, John Fuegi brushes off his critics as casually as Brecht denied accusations of being a Communist before the House Un-American Activities Committee, in 1947. Fuegi describes *Brecht and Company*—whose title he chose to reflect the capitalist enterprise Brecht presided over even as he espoused the dialectic—as an "archaeology of voices" that not only exposes Brecht's personal and political infidelities but also champions the women and gay men that he says Brecht victimized.

Spearing his Chinese food with a fork, Fuegi explains the ferocity of the critical response to *Brecht and Company* by referring to his detractors as "Victorians." He also points out that current MLA president Sander Gilman has compared him to Lytton Strachey, the biographer who smashed Victorian idols. "My critics are bent out of shape because they want to have the world organized into Little Nell, sweetness and light," he tells me. "But the world is not that way; it's Little Nell carrying a bomb. The biography is like that too."

Fuegi shifts stiffly in the banquette across from me. Then, recounting his Fulbright-funded trip to Berlin after he got his Ph.D. in 1965, he brightens, seemingly nostalgic for the time before he was burdened with the knowledge that Brecht was "Brecht." "I was once convinced that Brecht was the primary contributor to the plays," he says.

So Fuegi was shocked when, in an interview with an ailing seventy-six-year-old Elisabeth Hauptmann in 1973, she casually told him that *she* had written the majority of the *The Threepenny Opera*. "When she said that, I didn't even know what to ask her," says Fuegi. His face reddening, he adds: "I was horrified. I didn't know what to do. But I at least wrote it down."

But how does Fuegi know that Hauptmann was telling the truth? Hauptmann was a credible witness, he says, because in earlier interviews, she had deliberately withheld information from him, not immediately revealing that she and the French director Benno Besson had actually written Brecht's adaptation of *Don Juan*. Her initial "reluctance to tell all," he believes, confirms her later confession's veracity. Brigham Young's James Lyon tells a different story. "I had extensive interviews with Elisabeth Hauptmann from 1970 to 1972," he says, "and it's clear that she contributed to Brecht's work. She wrote down stuff. She translated stuff. But she *never* claimed that she wrote the plays."

Fuegi, for his part, seems quite comfortable relying on oral testimony. "Ninety-nine percent of Solzhenitsyn's *Gulag Archipelago* isn't based on written sources either," he counters. And then, easily switching from the political to the personal, he adds: "On questions like sexual harassment and so on, there usually isn't an exquisite written record kept."

Such logic, of course, has its limits. More than any previous study of Brecht, *Brecht and Company* persuasively demonstrates how indispensable women like Hauptmann and Berlau were to the

RUTH BERLAU

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playwright's work. But Fuegi's critics contend that he often overreaches. Una Chaudhuri of NYU, for example, says that Fuegi's "mode of argument is often frustratingly slippery. It's argument by assertion." She continues: "He implies that he's proven something but actually he *doesn't* prove it directly. Then he makes these enormous, unbelievable leaps."

For example, in *Brecht and Company*'s initial chapter, Fuegi relates how, whenever the young Brecht wasn't masturbating, he was mischeviously plucking erasers from between his maid's breasts. But in the footnotes, Fuegi admits that "there is no exterior source" to confirm this hanky-panky—the story, it turns out, is told by Ziffel, a character in Brecht's *Refugee Conversations,* a series of Goethe-like dialogues written in 1940. Similarly, writing about the development of *A Man's a Man*, Fuegi quotes a note that Brecht sent to Hauptmann as proof that the playwright "admitted privately his own work had mainly been editorial." Yet the note implies no more than collaboration, and could very well be irony: "It was a troublesome play, and even piecing the manuscript together from 20 lbs. of paper was heavy work; it took me 2 days, 1/2 a bottle of brandy, 4 bottles of soda water, 8-10 cigars and a lot of patience, and it was the only part I did on my own."

To justify his approach, Fuegi slips into the hard language of scientific method—a language that Brecht, borrowing from Marx, also used to describe his work. Fuegi says he has "connected the dots," providing "data points" or "traces" from a "broad evidentiary base."

"Fuegi is a reporter reporting what other people said," he says, lapsing into the third person à la Bob Dole. And then: "This assumption that biographers have all the answers is absurd. In my own life, I couldn't give all the answers. The best you can do is lay out the data—and still," he says, smiling sadly, "people will say it doesn't make any sense."

Fuegi's critics are saying. Last May, the group of scholars who make up the International Brecht Society—the organization that Fuegi cofounded and then abandoned—devoted much of their scholarly yearbook to demolishing *Brecht and Company.*

The tone of the *IBS Yearbook* is civil. But many scholars associated with IBS react angrily at the mere mention of Fuegi's name. John Willett thunders, "Who recommended and okayed this book? Who were the publishers who accepted it and the journals that initially reviewed it?" What matters about Brecht, Willett says, "is his poetry, his plays, his handling of the German language, and his influence in the theater. In this context, gossip about his character, sex life, and so on has no relevance."

While Willett acknowledges that Fuegi "did dig up one poem" and "had access to things that no one else had seen," he insists that Fuegi inflates Elisabeth Hauptmann's role in among other things, rendering John Gay's *The Beggar's Opera* into German. "First of all, Hauptmann did not understand English as well as Fuegi suggests," he says. "Something is cracked," he continues. "Fuegi's trying to appeal to the feminists."

For the most part, however, feminists have not embraced *Brecht and Company* either, largely responding skeptically to the book's characterization of Brecht as victimizer and his female collaborators as victims.

"Fuegi's self-characterization as a feminist I find very problematic," says NYU's Una Chaudhuri, who used Fuegi's book in a graduate seminar on Brecht last spring. "He doesn't take time to theorize from a feminist perspective, and he has a very rudimentary idea about what feminism is. Just because the book is about women doesn't make it feminist."

Yale's Erika Munk, whose review of the book for *The Nation* was reprinted in *IBS Yearbook 20,* questions why, if Brecht's collaborators were so talented, none of them had their own notable careers. Also, if Fuegi is such a feminist, asks Munk, why didn't he write a collective biography of the women?

Other critics theorize that Fuegi is riding an antisocialist wave in theater scholarship—one that began after the fall of the Berlin Wall in 1989. "There's a whole debunking of socialism going on—so of course it appeals to people now," says John Willett.

It was in part this train of thought that moved some Brecht scholars to action. Tulane University's John Rouse, who opposed the ASTR's decision to give *Brecht and Company* the Hewitt Award, complained in a letter to Brigham Young's James Lyon: "They picked the Brecht book because it was so contemporary—they could show that they were with it—and because it said bad things about Brecht, an icon of us pinko leftist types."

MARGARETE STEFFIN

THE STEFFIN FAMILY, BERLIN

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Tony Kushner, the playwright and Brechtophile, snorts at Fuegi's depiction of Brecht "as an Upper West Side humanist with no political engagement at all."

"There's no doubt that Brecht did a lot of skunky things. And yet the way Fuegi portrays him, even accusing Brecht of callow disregard for human life, is grotesque. For example, Fuegi says that Brecht 'abandoned' Margarete Steffin in Moscow; the fact is, Brecht could not have stayed in Moscow, he would have been *killed*. Maybe he should have been more heroic, but he would have died in a camp. It's completely bogus. The whole business reminds me of Jeffrey Masson—except that Masson actually had something to say about Freud."

"Brecht couldn't have been that much of a schlump," Kushner adds. "Why did all those incredibly brilliant women fall in love with him? Why did Walter Benjamin spend an entire summer with him?"

To Fuegi, however, Benjamin's devotion to Brecht only proves his point about the playwright's link with totalitarianism. In *Brecht and Company*, he declares: "To understand this century at all, it is essential to recognize the wholly irrational power these figures—whether Hitler, Stalin, or Brecht—exerted when they were encountered in person."

Fuegi's book has attracted many critics, it has also attracted some prominent allies. Chicago's Sander Gilman, for example, has spoken out on behalf of Fuegi, arguing that the antipathy towards *Brecht and Company* comes from what he calls "anxiety over Fuegi's attack on Brecht's unpleasant side."

Gilman, who has known Fuegi since they were graduate students together in Berlin in the Sixties, says: "Here's this great socialist who supposedly cut through the veneer of bourgeois society. Fuegi foregrounded the work a lot of other people had done and showed Brecht to have feet of clay. But other scholars are so overly invested in Brecht that they can't stand to see him critiqued." Gilman adds approvingly, "Fuegi is just deconstructing patriarchal discourses and reconstituting a feminist canon."

Catherine Schuler, a professor in the drama department at College Park, believes that Fuegi's argument that Brecht's women collaborators wrote the plays' great female roles solves one of the problems of Brecht scholarship. "There is this incredible leap in complexity from early plays like *Baal* to plays like *The Threepenny Opera*, where you have that amazing monologue by Pirate Jenny. If what Fuegi is saying is true, it helps explain that," says Schuler.

Emma Lewis Thomas, director of the Intercampus Arts Program at UCLA, praises the book for pointing out that however radical Brecht's plays are, "his private life did not reflect what was going on onstage." Thomas, who also met Fuegi in the Sixties, maintains that there is more to IBS's dislike of Fuegi's book than "anxiety." Painting a scenario that sounds strangely like *The Measures Taken*, in which four communist agitators purge a "young comrade" because he betrayed them, she says, "There's definitely a conspiracy [against Fuegi]. The IBS doesn't allow individual members to have different points of view." Thomas recalls that both IBS members and Fuegi participated in a panel on his book at a conference in Augsburg, Germany—Brecht's birthplace—in March 1995. But, she says, at a closed-door meeting, current IBS editor Maarten van Dijk said, "Let's get John Fuegi."

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THOMAS MANN

EROS AND LITERATURE

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"That's absurd," says van Dijk dryly. "We've been very polite to Fuegi." What van Dijk remembers as having happened at the Augsberg conference was a panel in which, he says, a skittish moderator refused to allow a belligerent crowd to ask Fuegi questions. "And then, Emma Thomas defended the book as a *roman haftbiographie,* a 'novel-biography.' And there was a stunned silence."

Brecht Society's official response to Fuegi's book appears in the *IBS Yearbook 20.* It's titled "A Brecht-buster Goes Bust: Scholarly Mistakes, Misquotes, and Malpractices in John Fuegi's *Brecht and Company.*" In 140 pages, critics lay out a list of alleged errors, ranging from the location of a particular village to faulty translations and questions of interpretation.

Many of these items seem nitpicking in the extreme for a 700-plus-page book. In one case, the IBS takes Fuegi to task for calling the film actress Lupe Velez by the name "the Mexican bombshell," when she was actually known as "the Mexican Spitfire."

But other items point in a more serious direction. For example, James Lyon alleges that Fuegi mistranslates the German word for "transcribe" as "write *or* write down," thus tranforming Hauptmann's secretarial efforts into creative acts. John Willett argues that Fuegi's claim that "at least 80 percent" of *The Threepenny Opera* was written by Hauptmann is specious, since "there is *no* original script." Furthermore, the critics say, Fuegi often dredges up Brecht's poems as biographical data when facts are scarce. Marc Silberman, for example, chastises Fuegi for mistranslating one poem to make it seem that Brecht—not a pile of dripping laundry—is "pissing" on an attic floor.

When asked about the alleged errors listed in *Yearbook 20,* Fuegi's friends react uneasily. UCLA's Emma Lewis Thomas, who sponsored a seminar last January on *Brecht and Company,* says of Fuegi: "John does exaggerate. You should know that."

Sander Gilman, when reminded that he once compared Fuegi to Lytton Strachey, clarifies the point. "When I said that John Fuegi was like a Lytton Strachey, it was not an attempt to raise him to the level of a Lytton Strachey, but rather to describe the way he shook things up. It was not a global claim, but a limited claim."

In 1928, when the critic Alfred Kerr accused Brecht of plagiarizing the medieval French poet François Villon, the playwright jauntily replied that he had only lifted 25 out of 625 lines in question. Similarly, Fuegi asserts that of all the alleged errors in the *IBS* list, only "a post-card-size number are actual errors." Says Fuegi, "There are so many errors in the list of supposed errors that it just casts the whole project into a dubious light."

Beneath Fuegi's show of confidence about *Brecht and Company*, though, there is anger at being singled out as Public Enemy Number One. Back at his home in Maryland, he hands me a 53-page, single-spaced response to the *IBS*

CORBIS—THE BETTMANN ARCHIVE

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Yearbook 20 articles—a belligerent rebuttal filled with truculent attacks against his critics. A note on the first page announces: "To be published uncut or not at all in Volume 21."

As of this March, Maarten Van Dijk said that IBS was unwilling to publish the document in toto. "We could not accept the conditions that he set for publication," Van Dijk said, adding that Fuegi failed to address the most substantial items cited in *IBS Yearbook 20*, particularly those having to do with questions of authorship. Instead, says Van Dijk, Fuegi's text rambles on about other matters. For example, Fuegi writes:

> I do not, as my six attackers do, write off evidence of the abused, those who are ill, or are gay or are renegades or are women. The six attackers of my book, if one placed their micro logic in a contemporary setting, could sign on as aides to Gingrich, who, as we know, spreads similarly pernicious opinions today. In the world of the *Volume 20*, it appears abuse does not exist or if it did then they see no reason why someone would stay with an abuser. The poor are poor because they like it. The ill are ill of their own volition. The old and infirm should have provided for themselves better by being as cut-throat as those now better off than they are. Might Gingrich be asked to do something for the next *Brecht Yearbook*?

we drive by the bland Georgian-style buildings that dot the College Park campus, Fuegi comments jovially that he's almost forgotten what it's like to talk about *Brecht and Company*, with the writing so far behind him. "I still admire the plays," he remarks with a smile. Yet in twenty years at College Park, Fuegi says, he has taught only a handful of seminars on Brecht. And in recent years, he's devoted less time to traditional scholarship and more time to documentary films. In 1993, for example, Fuegi and his companion, Jo Francis, completed *Red Ruth*, a documentary about Brecht's lover, the Danish communist Ruth Berlau.

In Fuegi's study on the second floor of his house, a series of caricatures of Brecht still hang on the wall, as does a life mask of Brecht with a chipped nose—Ruth Berlau "threw it on the floor," Fuegi reveals with satisfaction. But the scholar has moved all of the Brecht-related books away from the bookshelf nearest his desk and replaced them with those bearing on his most recent project with Jo Francis, a film called *Virginia Woolf: The War Within*. And over the next three years, Fuegi tells me, he'll be writing a book about "Strachey, Keynes, Woolf, and Churchill." The working title, he jokes, is *Woolf and Company*.

Besides the growing demands of his film projects, however, there is another reason why Fuegi has limited his teaching of the subject to which he has devoted most of his academic career. It is what he calls an "ethical" consideration. "I hesitate to teach Brecht at the undergraduate and graduate levels," he says, "because students cannot possibly respond to my theories without the source material in front of them."

Fuegi settles back into his chair at the dining room table in the late afternoon, he offers me a confession: *Brecht and Company* is a "Brechtian" biography. Describing his study as "provisional," he hopes that it will do nothing less than transform Brecht studies through the same dialectical process by which Marxists thought history moved toward a classless society. And when he boasts about his attempts to prevent the reader from identifying with Brecht,

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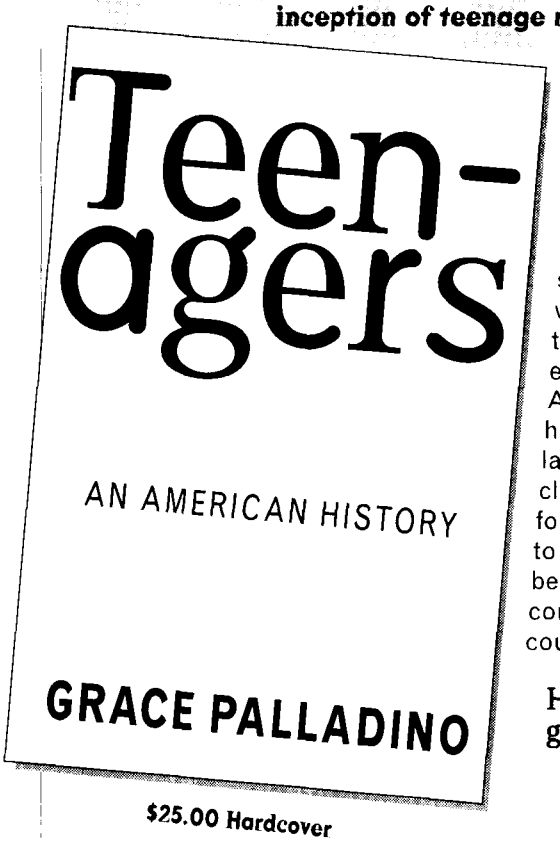

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he's making a nod to the playwright's own Alienation Effect—the attempt to make the familiar strange.

"I've never been interested in doing a straight cult-of-personality biography," he says, wielding the phrase with which Khrushchev attempted to discredit Stalin in 1956.

"I provide the thesis, and I provide the antithesis; it's up to the reader to provide the synthesis," he says. "The reader has to be active—I don't want a stupid reader."

And yet, just as *The Threepenny Opera* never was as radical as Brecht hoped it to be, for all the commotion it has caused, *Brecht and Company* may be even less so. Fuegi may not be riding the tide of antisocialism, but he may be riding the tide of the recovery movement.

"One of the things that has been satisfying about this book is that at lecture and speaking tours, people have come up to me and said, 'My Aunt Mabel was in a relationship exactly like that,'" Fuegi says. "It's the human dynamic. Nearly all of the major people in the book were victims of child abuse." He adds: "There are a lot of battered people in *Brecht and Company*. It was a period of universal battering."

When asked what exactly battering consists of, Fuegi returns to his theory of the "active" reader. "You make up your own mind," he says, glaring. "Anything is possible. It's *possible* that Genghis Khan wrote this book."

When asked whether Margarete Steffin could have been exaggerating her relationship with Brecht from her deathbed, Fuegi shrugs. "I don't know whether the fact that she was dying muddles or clarifies what she says," he responds. "I'm not concerned with the probable or the improbable. I'm writing history." (Brecht similarly dismissed psychology for the most part as a "murky" business.)

Even when asked whether he won or lost Barbara Brecht-Schall's lawsuit, Fuegi resists the question's pull. "It wasn't a win-lose situation," he says flatly.

"Not a win-lose situation? Oh that's funny, that's funny," chortles Brigham Young's James Lyon. "That's exactly what Brecht said in 1930, after he sued G.W. Pabst over the film of *The Threepenny Opera*."

I call Fuegi a few weeks later with some follow-up questions, Jo Francis answers the phone. But she refuses to put Fuegi on—they're leaving for a film festival in London, and he's busy, she explains. At first she doesn't want to answer any questions, but in the end, she relents.

"I am a kind of second-hand expert on attacks on John," she jokes. "In the book, he professed to be a socialist, so the charge that he is riding the tide of antisocialism is ridiculous. Most of those who make that charge are people who supported Stalin."

As to the question of how Fuegi could use poems as biographical data, she says, "How could he not?" And when asked why, if Brecht's women were so talented, they couldn't make it on their own, she replies: "When people ask why the women didn't have their own careers, what they don't tend to ask is whether Brecht could've made it on his own."

But when I ask her to explain how exactly *she* was involved in the creation of *Brecht and Company*, she suddenly becomes quiet. "I'm an inspiration," is all she will say.

Rachel Shteir is a writer living in New York. Her work has appeared in the *Village Voice* and *The New York Times*, among other publications.

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EVERYWHERE

DOES GLOBAL THINKING THREATEN

PHOTOGRAPH BY SHERRY KNABLE

THE SOCIAL SCIENCE RESEARCH COUNCIL IS NOT a place accustomed to controversy. Gleaming elevators whisk you up to the council's thirty-first-floor New York headquarters, where program administrators in commodious offices quietly confer on how to disburse millions of dollars a year in grants to practitioners of area studies. Area studies—Sovietology, Sinology, and all the other regional programs that bolster the American university—has always depended on hefty donors like the SSRC to keep it a going concern. Indeed, with its connections to the MacArthur, Mellon, Rockefeller, and Ford foundations, and its glittering roster of American and foreign academics, the SSRC is best viewed as the nerve center of a far-flung area studies empire. Since its creation in 1923 by the Rockefeller Foundation, few institutions have championed the enterprise more effectively than the SSRC.

No longer. At a meeting on September 30, 1994, the era of good feeling at the SSRC came to an end. Responding to complaints that the organization was out of touch with the times and had become a glorified travel agency for globe-hopping scholars, then-president David Featherman attempted to carry out a revolution from above. Traditionally, the SSRC had vetted its key decisions through eleven regional "area committees," four of which were run in tandem with the American Council of Learned Societies (ACLS). The influence of these committees, which range from Western European studies to African studies to Korean studies and award more than a thousand fellowships per year, can scarcely

BY **JACOB HEILBRUNN**

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be exaggerated. Almost single-handedly, the SSRC supports research on everything from indigo-dyeing techniques in Guinea to conjugal conflicts in the Central Valley of Costa Rica. By partitioning the world into distinct cultural entities, the area committees provide nothing less than the intellectual scaffolding for American scholarship on the outside world.

At the September 30 meeting, Featherman's aim was to topple this edifice. He opened by pointing out that the SSRC's international program was running a large deficit, and that to attract more funding, the council would have to change its ways. Important donors, such as the Ford and Mellon foundations, believed that the SSRC's region-by-region approach to area studies was obsolete after the Cold War. As influential articles like Robert D. Kaplan's "The Coming Anarchy" and Samuel Huntington's "The Clash of Civilizations" suggested, global problems were becoming the order of the day. And the foundations believed those problems were better handled by experts in "international migration" or "peace and security" than by specialists in "the Middle East" or "Southeast Asia." Featherman's solution: Scale back the area committees and bring foreign scholars on board to internationalize the SSRC.

Dismayed by Featherman's assault on the area committees and by his apparent indifference to the uniqueness of foreign cultures, a number of SSRC advisers and staff members revolted. Breaking the rules of philanthropical politesse, some even questioned the salaries that Featherman and his aides were commanding: "Academics in a period of retrenchment are a little bit jealous," notes one SSRC staffer. "It's easy to look around at these professionals and say, 'Does he earn that? Does she earn that?'" By the end of the session, then-SSRC program officer Mimi Kim, who opposed attempts to consolidate the Asia committees, was sobbing, "you don't understand, you don't understand," while Clark Sorensen, a professor of Korean studies at the Henry M. Jackson school at Washington University, was shouting at the higher-ups and warning them to "stay away from Korea." (The official SSRC "Discussion Summary" of the meeting states: "Clark Sorensen said that given the intellectual diversity among Chinese, Japanese, and Korean studies, he found the suggested structure for East Asia absurd and argued that it would not work.") Within months, the Mellon Foundation withdrew its support for dissertation fellowships, staff members quit, a budgetary crisis developed, and Featherman resigned his presidency.

tiff between the academic world and the foundation world? Not a chance. The woes that the SSRC has experienced in recent years epitomize a larger struggle that is being waged over the future of area studies. With skeptics inside the field busily denying that regions can even *be* classified as "the Middle East," area studies is under siege by a number of assailants. Political scientists complain about the theoretical poverty of the field (Where are all the rational choice models?). Radical scholars decry area studies as a Cold War accomplice of the U.S. government. And, as the hubbub mounts, university deans see a golden opportunity to slash vulnerable faculty positions. The greatest foe of area studies, however, may be area studies itself. A peculiarly American blend of moralism and ambition, the enterprise has been defined by three wars: the First World War, the Second World War, and the Cold War. In the post-Cold War era, area studies, to purloin a phrase from Dean Acheson, has lost an empire and not yet found a role. To examine area studies itself is to realize that it has become a field in search of a mission.

Certainly the first area studies mavens had an acute sense of purpose. The tender sprouts of area studies were nourished in the soil of the American missionary movement, most notably by the Boston-based American Board of Commissioners for Foreign Missions, founded in 1810. The brief of the missionaries was not simply to proselytize, but also to garner information about the natives. Thus, Rufus Anderson, secretary of the board, instructed one missionary headed to the Middle East, "You will be on Classick ground, and whatever contribution or service you can afford to Literature, or to Taste, with fidelity to your higher objects, will be interesting to many, and useful to the general cause." Other missionaries, however, warned against intellectual pursuits. In the words of Adonarim Judson: "He who has undertaken to deliver a nation from the thralldom of sin has objects in view more important than the researches of antiquaries or the companionship of *savans*." Finally, there were early scientific racists like Dr. Samuel G. Morton, a leading member of the American Oriental Society. In his book, *Crania Aegyptia* (1841), he concluded that blacks were innately inferior to whites since his skull measurements indicated that all Egyptian leaders had been white, while all their slaves had been black.

By the turn of the century, a new breed of professional academic specialists had replaced the missionaries. And they turned their attention to areas of the world that were of particular importance to the United States. Woodrow Wilson, who was deeply influenced by Walter Bagehot's study of parliamentary institutions in the United Kingdom, investigated England and France, while Columbia professor John Burgess, one of the founding fathers of modern political science, focused on Germany. On the Asian side, American scholarship began to take off after Japan bested imperial Russia on the high seas in 1905. Scholarly findings were often shaped by America's interests abroad; as Ido Oren points out in the Fall 1995 *International Security*, early "area scholars" like Wilson were most attentive to those foreign governments that were friendly to-

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ward the United States. Before World War I, Wilson and other members of the Northeastern elite believed the Prussian administrative state was superior to what they viewed as the immature democracy of France. Clientilism was also a problem: The Asian scholar Harold Quigley, who published the standard text on prewar Japanese politics in 1932, was not atypical in benignly describing the 1931 Japanese invasion of Manchuria as an "intervention." Much of this writing, then, belonged more to the history of public relations than of scholarly analysis—a problem that continues to plague area studies today.

As the United States rose to world power, an intimate relationship developed between the U.S. government and academics. The most ambitious "area studies" effort was launched in November 1917, when Woodrow Wilson's *éminence grise,* Colonel House, set up an intelligence unit called the Inquiry. More than a hundred academics and government officials met secretly behind guarded doors at the American Geographical Society in New York City to draw up plans for an equitable European postwar settlement. Hundreds of maps and proposals were produced, and the members of the Inquiry traveled with Woodrow Wilson on his "peace ship" as a kind of floating university to Versailles in 1919. With the assistance of scholars such as James Shotwell of Columbia University, who would go on to found the Carnegie Endowment for Peace; Archibald Cary Coolidge, a Slavicist at Harvard; and Charles Whitney Seymour, a European historian at Yale and later president of the university, the ties between intelligence work and the academy were forged.

until after the Second World War, however, that the boom time for area studies began. As the empires of the former great powers dissolved, academics rushed into the breach to reclassify regions of the world. Perhaps the most influential call to arms was sounded by University of Michigan political scientist Robert Hall in his 1947 book *Area Studies: With Special Reference to Their Implications for Research in the Social Sciences.* Hall contended that a "woeful lack of area experts" had prolonged the Second World War. Had there only been a few more area studies specialists on hand, the war would have ended before 1945. In the postwar era, he wrote, area studies offered social scientists the opportunity to obtain "precise knowledge of all other lands and all other peoples." Nothing less than "total knowledge of areas" would do, proclaimed Hall, for "we must know if we are to survive."

The American century had dawned, and a scholarly generation looked abroad with unprecedented confidence

SSRC RESEARCH GRANTS BROKEN DOWN BY AREA, 1990-1995

AFRICA	68
CHINA	70
EASTERN EUROPE	84
JAPAN	37
KOREA	30
LATIN AMERICA AND THE CARIBBEAN	74
NEAR AND MIDDLE EAST	47
SOUTH ASIA	34
SOUTH EAST ASIA	48
SOVIET UNION	75
WESTERN EUROPE	72

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almost totally ignoring the kleptocratic character of many new African governments. The irony is that area scholars, in their very eagerness to avoid an "Orientalist" approach, ended up patronizing the populations of those countries by assuming that the regimes they endured were the regimes they deserved.

and curiosity. It was the Cold War, of course, that provided the decisive spur to government and foundation funding of area studies. Any country in Europe, Asia, Africa, or Latin America could be viewed as a potentially vital pawn on the Cold War chessboard. No knowledge was too recondite to justify in terms of U.S. national interest. Testifying before Congress in 1953, H. Rowan Gaither, the Ford Foundation official who drafted the famous Gaither report on American aims in the Cold War, rebutted charges that Ford had wasted monies on projects such as compiling an English-Telegu dictionary by observing that millions of Indians spoke Telegu: "It is true that the language has been neglected by us, but not by the Russians. Telegu-language publications from Moscow are distributed [in India] every day. There is no comparable English dictionary."

Inspired by arguments such as Gaither's, the foundations bankrolled area studies—Ford donated a total of $270 million to thirty-four universities between 1953 and 1966; Rockefeller helped create Far Eastern and Russian Studies at Yale in 1946 and the Russian Institute at Columbia; and the Carnegie Corporation funded the establishment of the Russian Research Center at Harvard in 1948. The Sputnik scare of 1956 boosted the field further—it prompted Congress to pass the National Defense Education Act of 1958, later renamed the Title VI program, which poured, and continues to pour, funds into foreign-language area studies. Cold War aims suffused places like the Russian Research Center, which interviewed thousands of Russian émigrés in the hope of divining and perhaps even foiling Russian designs on the West. Academics even participated in U.S. Army-sponsored exercises such as Project Camelot, which examined different counterinsurgency techniques. And, of course, the social-scientific emphasis on nation building in Vietnam reflected the symbiotic relationship between government and academia. "The interest of policy makers," writes Robert McCaughey in his superb *International Studies and Academic Enterprise: A Chapter in the Enclosure of American Learning* (Columbia, 1984), "constituted a form of validation as to the importance of one's academic research, while it also provided an opportunity to put one's theories to a practical test."

By the late 1960s, however, the excitement of nation building had evaporated, and academic cooperation with the government was in ill repute. Area studies continued, of course, but in a different key. Scarred by the Vietnam War, scholars like André Gunderfrank began championing "dependency theory," or the idea that American capital was exploiting Latin America and that socialism would come to the rescue. In the Middle East, Edward Said's condemnation of what he deemed "Orientalism" tarred older scholars with the brush of perpetuating racist stereotypes. Radical chic may have sometimes replaced Cold War arrogance, but the overt politicization of scholarship continued. In a 1974 essay collection sponsored by the SSRC and the ACLS, for example, Latin American specialist Richard Fagen set the tone when he called for "documented denunciation" of American policy. Fagen recommended "essentially muckraking and informational activity, often less than scholarly by conventional definitions, but absolutely vital if the worst excesses of the exercise of North American power, whether perpetrated by the Marines or by the multinationals, are to be held in check. It is an activity for which North Americans with academic and intellectual pretensions are particularly well suited and well situated." Meanwhile, African scholarship emphasized the responsibility of capitalist powers for the immiseration of the continent, while

area studies foundered in the Seventies and Eighties, it was only with the end of the Cold War that its institutional benefactors started to rethink their support. The world had changed. People, capital, and information were on the move. And the big foundations were eager to go in new directions. In 1993, the Ford and MacArthur foundations inaugurated a joint "globalization" project. In the same year, the Mellon Foundation started up a new Seminar Program to address "themes that resonate in the cultures of several regions." In its 1993 annual report, Mellon virtually bid farewell to area-based research: "While this program will replace much of the support the Foundation has provided for advanced training and research in area studies as traditionally defined, we expect to continue to make a few grants that are regionally oriented."

Area studies was also under threat on college campuses. Budget-cutting deans noted that most area programs lacked the authority to grant tenure. Meanwhile, the old antagonism between political science departments and area studies centers was heightened by the new prominence of rational choice theory, which seeks to replace ethnographic study with an economics-based explanation of human behavior. Robert H. Bates, a Harvard government professor, observes that "area specialists tend to focus on the distinctive and unique; this tendency has long frustrated social scientists, who search for broader regularities." In the summer 1994 issue of *The National Interest*, Japan scholar Chalmers Johnson lamented that "what is new today is that the competition between theory and area studies has come to an end—with the virtual defeat of the latter."

Under these circumstances, area studies scholars felt beleaguered indeed. So when even the SSRC, the citadel of area

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studies, started to retreat from its area-based philosophy, tempers began to flare. Former president David Featherman insists that his motives for scaling back the regional committees were largely financial. "The SSRC was a mess when I arrived," he says. "There were a number of fiscal crises related very much to funding of area studies. I put area studies on a firm footing.... I had to repair massive holes in traditional programs." Other SSRC staffers, however, dispute Featherman's contention that he put the programs back in the black. Featherman's chief antagonist, Clark Sorensen, charges that Featherman "seems to have depleted the entire reserve fund." Whether or not Featherman is responsible for the council's current problems, financial constraints have recently forced the SSRC to cut back on its staff.

But fiscal questions were only the start of Featherman's difficulties. Most of the debate focused on subjects of substance: How should academic research be arranged in a newly disarranged world? Is it better to acquire exhaustive knowledge of a single area, or to track global problems wherever and whenever they appear? His approach, Featherman now says, "was to begin taking cognizance of the changing international position.... It was important to bring U.S. social science into international, collaborative projects." To that end, Featherman attempted to substitute thematic projects for the traditional, localized field studies that the SSRC had sponsored in the past. That meant establishing a committee on "international migration," as well as a committee on "culture, health, and human development" that included Mexican, South African, Indian, and Japanese scholars and physicians.

Internationalization was the new creed. And not surprisingly, many area studies specialists stoutly resisted its allure. For one thing, it threatened the autonomy of their own committees and programs and research centers. For another, it seemed to ignore the specificity of foreign cultures, collapsing them all into an indiscriminate global mush. Sorensen, for example, charges that the effort to merge his Korea program into the Japan program was a terrible mistake: "There was no intellectual substance to what was happening.... We opposed the plan because it was neo-colonial, in the sense that Korea was an ex-colony of Japan. We felt that it was necessary to have a separate identity."

Of course, not all SSRC committee chairs were so vehemently opposed to Featherman's proposed innovations. At the fateful September meeting, a variety of views were enunciated. Anna Tsing of the Southeast Asia committee urged her colleagues not to become obsessed with administrative issues. Peter Lange of Duke University cautioned that Featherman's proposal might even be construed as a "rearguard action" in defense of area studies. Nonetheless, the meeting created the furor that led directly to Featherman's resignation. In a parting statement, Featherman did not hesitate to take a swipe at his critics, observing that reshaping the council "is a struggle in which SSRC presidents are sometimes viewed as the enemy by a few vocal stakeholders" who have "a worthy but nevertheless narrow view of international research."

post-Featherman era, the SSRC has had to walk a fine line, struggling to placate area studies scholars and their critics. And the chief placater is the council's new president, Kenneth Prewitt. A vice president at the Rockefeller Foundation for the past decade, Prewitt, who headed the SSRC in the 1970s, has now returned to his old

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stomping grounds. He speaks in mellifluous tones of the SSRC's serving not just the academic but also the public weal. Like Featherman, Prewitt seeks to internationalize area studies. The "post-'89 world," he says, "is not just about studying the exotic other. It's a very different agenda now—rather than an American interest in exotica for Cold War purposes." But Prewitt is far more cautious about taking on the area committees themselves. His fondest aim is to internationalize area studies in order to make it relevant: human rights, infectious diseases, consultations with government officials are all high on his list. As he puts it, "People at the World Health Organization ought to be able to say, 'Where's the intellectual community on this?'"

Even Prewitt's measured steps have the potential to raise hackles, however. So ticklish are the SSRC's current plans to revise area studies that the combined SSRC/ACLS international programs' "pre-proposal" carries a boxed WARNING on its title page: "Use of this document by unauthorized readers could lead to the assumption that something will happen, which will not; or, that something will not happen, which will. Either outcome could cause distress.... For this or any subsequent draft version to be circulated beyond those for whom it is specifically prepared is likely to cause mischief by producing false positives or false negatives, or both, and thus needless distress or disappointment." What has become clear is that the SSRC's area committees will most likely be renamed "regional advisory panels," and their number cut from eleven to six. The funding problems of area studies generally, however, have prompted most parties to accept that some cuts are unavoidable. As Stanley Katz of the ACLS points out, "Area scholarship as we have known it is vulnerable: there is a drying up of federal resources, some shrinkage in foundation sources, and a crunch on university campuses. If you're a dean or a provost, you can't get rid of departments or programs that have political protection. You can deal internally with area studies."

So far, Prewitt's cautious approach has had a calming effect on the SSRC. Kent Worcester, program director of the Western Europe division, observes that the acid test for SSRC staffers is the preservation of dissertation field grants, and that Prewitt seems to be meeting that challenge. "If Prewitt makes an effort so that graduate students can slog it out in the field for twelve to eighteen months, then I'm prepared to give him some latitude," says Worcester. Susan Bronson, who runs the Russia section, explains that "David Featherman's challenge was a much more fundamental one.... There is a much more constructive dialogue now, as opposed to feeling you need to put up a fortress to protect different fields."

But what do Prewitt's half-measures add up to? A reader of the SSRC's latest "pre-proposal" might wonder just what the council thinks "internationalizing" actually means. The report offers a farrago of suggestions on how to reform area studies. The SSRC is directed to promote area studies without "locking the program into a set of fixed regional identities." Meanwhile, it must also "reject the assumption that Western theories, methods, and training are models for the rest of the world to adopt." Of course, while the SSRC's efforts to internationalize are tentative, they are hardly surprising. The idea is everywhere, and it is at the heart of much of the criticism of area studies.

Michael Geyer and Charles Bright's 1995 essay in the *American Historical Review*, "World History in a Global Age," which asserts that the task of historians is to make "transparent the lineaments of power, underpinned by information, that compress humanity into a single humankind." Vicente Rafael presented an extended survey of area studies in *Social Text* (Winter 1994) entitled "The Cultures of Area Studies in the United States." Rafael applauds the internationalization of the field. But he frets that indigenous scholars working in areas such as Southeast Asia may abandon their own communities and become "immigrant scholars" as they move back and forth between the U.S. and their own countries. The task for area studies, suggests Rafael, is "refiguring the relationship of dependency between area studies and the disciplines...and redrawing the very notion of areas to include the sense of their aleatory appearances and unstable boundaries."

In plain English, Cold War liberalism created artificial units or regions—Southeast Asia, the Middle East, North Africa, Latin America, and so on—that bear little relation to reality. There is, in fact, no such thing as *the* Middle East. Area studies scholars made the mistake, so the reasoning goes, of assuming that the people inhabiting these regions shared a unified culture, and that only area studies, with its panoply of disciplines, could properly examine and explain them. This assumption served the interests of the Cold War state only too well. Nowadays, the task of area scholars must be to engage with indigenous scholars rather than impose Western concepts on non-Western cultures. The most extreme critics, such as Ravi Arvind Palat of the Asian studies program at the University of Hawaii, hold that area studies' segmentation of the world simply reflected one stage in the history of global capital. As the American Cold War empire melts down, says Palat, "we may expect that chairs in 'area studies' will become as anachronistic as chairs in imperial history became after the end of British hegemony."

All this has left the funders of those chairs at a loss. When I visited the Ford Foundation, two program officers, Sheila Biddle and Toby Volkman, ended up politely disputing with each other over whether area studies should emphasize local knowledge or global relevance. To a large extent, however, the foundations have adopted the rhetoric of globalism as their own, and have prodded others to do likewise. And this leads to some difficulties. When the SSRC speaks in its draft proposal about not assuming that "Western theories are for the rest of

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the world to adopt," does that include democracy? Human rights?

What is more, by fleeing to the empyrean heights of "internationalization," the custodians of area studies are discarding the trump card they have successfully played in the past—their detailed linguistic and cultural knowledge of specific regions and peoples. This is especially troublesome because the easy assumption of the foundation mandarins that the world is inexorably becoming interdependent does not necessarily hold water. European unity, for instance, is looking like a distinctly iffy prospect as economic troubles mount in Germany and France. And global capital flows have done little to reconcile the Tutsis and the Hutus. As far as area studies goes, the most influential recent work is stubbornly attentive to regional traditions and politics. Take Robert Putnam's *Making Democracy Work: Civic Tradition in Modern Italy* (Princeton, 1993), which was based on twenty years of research and meticulously examines the local patron-client relationships that shape Italian politics. Perhaps the most impressive area studies specialist working today is MIT's Lucian Pye. In more than two dozen books, such as *Asian Power and Politics: The Cultural Dimensions* (Harvard, 1985), Pye has shunned the effort to devise a general theory of modernization. Instead, he has stressed the subtle cultural differences among Asian nations. For example, he has argued that Thailand's tradition of intricate dynastic marriages allowed it to deal with the West more flexibly than other Southeast Asian countries.

For many political scientists, of course, such an approach is anathema. They prefer to view people and cultures as molecules that respond in the same way to the same stimuli. Hence the conflict, as Chalmers Johnson has shown, between rational choice theory, based on *homo economicus,* and area studies. What is ironic is that those new internationalists who oppose the political scientists' economism often share their disregard for detailed, humanistic knowledge. In a sense, by latching onto globalism, area studies has unwittingly surrendered new territory to the rational choice theorists. For, despite the paeans to diversity and difference among the new area studies savants, they, too, assume that all cul-

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tures can be comprehended with a few globally valid formulas—even if their formulas have more to do with "information flows" than with "utility preferences." When Prewitt talks about transcending our interest in "the exotica of the other," he is neglecting much of what makes cultures distinctive. Even *Public Culture,* which describes itself as a "transnational journal of cultural studies," warns that recent writing "tends to present globalization...as neutralizing the importance of place, indeed of rendering it irrelevant."

Of course, some of the literature on globalization is more promising. Mark Juergensmeyer's *The New Cold War?: Religious Nationalism Confronts the State* (California, 1994) is an impressive, detailed comparative study. To conduct his research, Juergensmeyer interviewed religious fundamentalists in the Middle East, South Asia, Central Asia, and Eastern Europe. The result is a nuanced effort to understand why religious radicals across the globe have rejected Western models of secular nationalism. More typical, however, is a work like *Value Change in Global Perspective* by Paul R. Abramson and Ronald Inglehart (Michigan, 1995). The authors attempt to demonstrate a shift from "materialist" to "post-materialist" values in Europe and to extrapolate from these findings to forty countries representing 70 percent of the world's population. In doing so, however, they typically ignore distinctions between societies. The Japanese and the South Koreans, the Chileans and the Argentinians, even young Russians—all are said to be espousing "green" values. Only in Iceland, it seems, does the post-materialist creed remain stymied.

a certain amount of repackaging has to go on every decade or so to satisfy what Dwight MacDonald once called the "philanthropoids" sitting at the various New York foundations. But perhaps the end of the Cold War ought to have a chastening effect on area studies, and on its practitioners' aspirations to global authority. After all, despite the vast sums of money that the Mellon, Rockefeller, and Ford foundations invested in Russian scholarship, hardly anyone in the field anticipated the breakup of the Soviet Union in 1991. This was only among the major historical events of recent times.

Area studies' underwriters would do well to recognize that not every quest for knowledge can be justified at the bar of utility, and that not every insight is of worldwide relevance. Some events—such as the Soviet Union's collapse or the killings in Tienanmen Square—may be too complex to foresee, and too particular to generalize from. Back in the 1950s, anthropologist Clifford Geertz participated in Harvard University's interdisciplinary Indonesia project, an ambitious effort to create "a unified, generalizing science of society from which could emerge a practical technology for the management of human affairs." Today, he comes uncomfortably close to the mark in closing his recent memoir, *After the Fact,* with the observation that "there is not much assurance or sense of closure, not even much of a sense of knowing what it is one precisely *is* after, in so indefinite a quest, amid such various people, over such a variety of times." If Geertz's modesty was appropriate to the Indonesian archipelago, it's all the more appropriate when one's subject is the globe itself.

Jacob Heilbrunn is a contributing editor of *The New Republic.* He is also a University Fellow at the Center for German and European Studies at Georgetown University.

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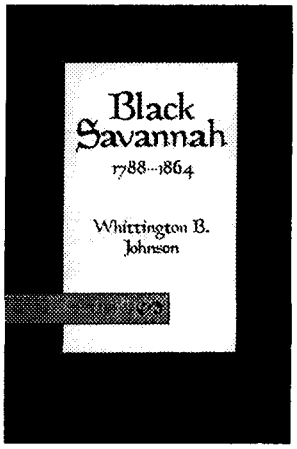

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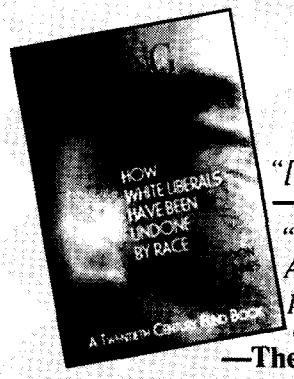

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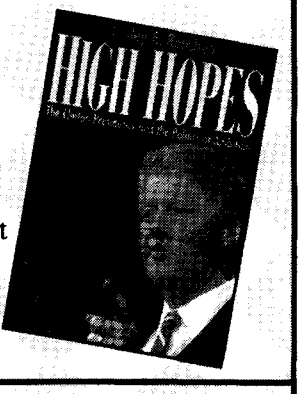

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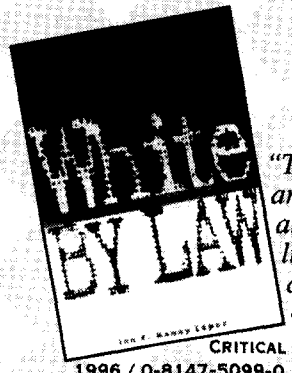

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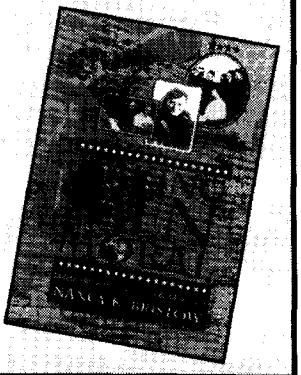

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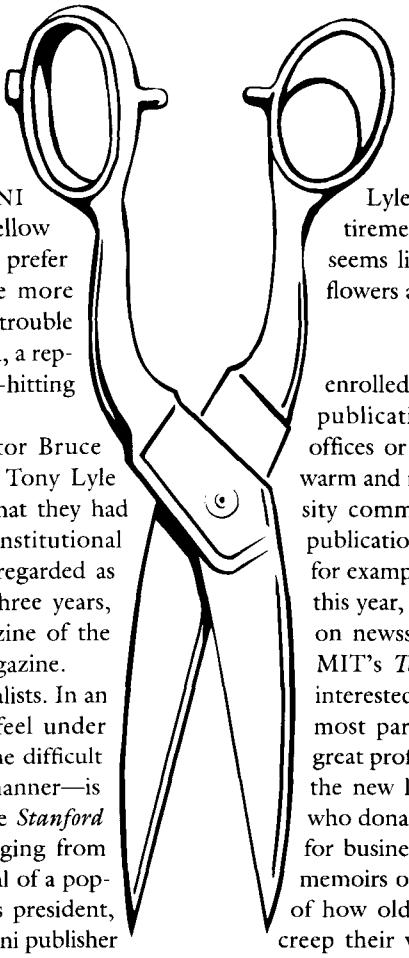

THE PEOPLE WHO PUT OUT ALUMNI magazines tend to get little respect from fellow journalists. Most alumni magazine editors prefer it that way: They know full well that the more applause they get from their peers, the more trouble they might have with their employers. Indeed, a reputation for putting out an independent, hard-hitting magazine can cost an editor his job.

Last year both *Stanford Magazine* editor Bruce Anderson and *Pennsylvania Gazette* editor Tony Lyle were ousted when administrators decided that they had loosened themselves too much from the institutional leash. Ironically, the two men were widely regarded as role models in the field. Within the past three years, each had received the Robert Sibley Magazine of the Year Award, the top honor for an alumni magazine.

But that's just the opinion of fellow journalists. In an era when many university administrators feel under siege, an alumni magazine that reports on the difficult news—even in an accurate and balanced manner—is often seen as a threat. Articles that ran in the *Stanford Magazine,* covering controversial issues ranging from the experiences of gay alumni to the dismissal of a popular Chicano administrator, led the school's president, Gerhard Casper, to fire off a letter to the alumni publisher in which he inquired "whether the *Stanford Magazine* wants to harm the university." The question must have been rhetorical—because Casper eventually took direct action to neutralize the magazine's content and its staff.

at Penn was much the same: University officials suspected that editor Lyle was more intent on putting out a magazine on his own terms than serving the university's fund-raising goals. It's a suspicion that Lyle was eager to confirm. When Lyle's *Gazette* won the 1995 Sibley Award, he accepted it with the following statement: "In addition to the eternal magazine verities of good writing, elegant design, and engaging content, we offer our readers candor and open expression. We recognize that in the fertile gardens of the academy, there are both tulips and toads—and we mean to hide neither." Although Penn's president, Judith Rodin, and Lyle himself will not comment on his early retirement after twenty-five years in the post, there seems little doubt that readers should expect more flowers and fewer amphibians in the future.

who has ever been enrolled at a four-year college receives one alumni publication or another. Most are put out by PR offices or alumni associations to keep old school ties warm and report on the (positive) doings of the university community, on campus and off. Some of these publications are striking: Bard College's *Annandale,* for example, is a smart journal of arts and letters; until this year, *Bostonia,* out of Boston University, appeared on newsstands as a thoughtful cultural review; and MIT's *Technology Review* serves a broad readership interested in science and technology news. But for the most part, the articles never seem to change: that great professor who is more than just a superb teacher; the new library, dorm, collection of incunabula (and who donated it); alumni who are doing fantastic things for business, the environment, or society; sepia-toned memoirs of campus life from days of yore; reassurances of how old books are still taught even as new books creep their way into classrooms. And at the back, the poignantly diminishing parade of class notes, from first jobs and first babies to retirements and—of course—deaths.

Half journalism and half Hallmark, alumni magazines exist in editorial limbo. Making it through such a thicket of competing interests takes an editor with extraordinary diplomatic skills—not to mention a thick hide. "A good alumni magazine editor understands the balancing act well," says Anne Diffily, editor of the *Brown Alumni Monthly.* "Editors like me who are on university payrolls don't fool ourselves that we are lone wolves or investigative reporters when it comes to covering our campuses." A controversial item is likely to be ignored—or only broached months after *The New York Times*'s exposé lands in people's mailboxes. It just seems safer for alumni to hear about it from someone else.

Still, Diffily warns administrators against trying to put a positive spin on every campus story or neglecting contentious de-

BY **MARC WORTMAN**

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UNIVERSITIES RELY ON ALUMNI MAGAZINES FOR GOOD P.R.

BUT WHAT HAPPENS WHEN THE NEWS IS BAD?

bates about education. "We're writing for the most highly educated people in the country," she recently told *Philadelphia Magazine*. "It's a highly sophisticated audience with finely tuned bullshit detectors. They will not tolerate a magazine stuffed with puff pieces."

In the end, reasons Diffily, the Orwellian approach always backfires. "Institutions with exciting, edgy magazines look confident and secure," she says. "Institutions that get agitated and defensive about every critical letter to the editor or coverage of something 'uncomfortable' look insecure and Mickey Mouse.'"

there are many insecure administrators out there. The very messy and very public departures of the editors at Penn and Stanford demonstrate just how jittery universities can become in the name of better PR.

"A giant among university-magazine editors" is how some fifty fellow editors described Tony Lyle in a letter to *The Chronicle of Higher Education,* bemoaning his forced retirement after twenty-five years as editor of the *Pennsylvania Gazette*. Lyle's problem, they said, was that he was too good—or at least too bold—an editor.

A notoriously cantankerous fellow, Lyle was legendary for his resistance to administrative intervention in his magazine's affairs. "Tony was a real purist," says Brown's Diffily, "and *very* much admired not only by other alumni editors but by editors and writers in the commercial press. Tony's *Gazette* very definitely gave me a feeling that Penn was a towering, confident institution—among the best American universities."

Penn's own administration wasn't quite so sure that Lyle was sending out that message. He regularly reported on campus imbroglios, including the notorious "water buffalo" incident. He ran lengthy letters to the editor that berated campus leaders and fellow alumni—including big donors. And he even refused all efforts to put a regular letter to the alumni from the president in his pages. He also turned his nose up at demands that story lists be made available to administrators prior to publication, fearing censorship.

Nonetheless, the steely Lyle outlasted three university presidents. He finally met his match in Judith Rodin, the new Penn president who arrived in June 1994 fresh from a stint as provost at Yale. Almost immediately, Rodin and her vice president for development and alumni affairs, Virginia Clark, sought to bring the magazine in step with the university's fund-raising efforts. As one Penn development officer said at the time, "Every page has a value." Under Lyle, the value of each page was not, shall we say, being *maximized.*

seems to have been Lyle's decision to publish photographs from an exhibit at Penn of the works of Andres Serrano, including the notorious "Piss Christ" that sent Jesse Helms into a tizzy against the NEA. The amberglow spread ran in the same issue that covered the inauguration of Rodin. "Tony did himself no favors in the bridge-building department," says Diffily. "Compromise was not in his vocabulary."

Lyle's last issue, dated October 1995, carried two unique features: an essay titled "From College Hall," under Judith Rodin's byline; and an impassioned column from Lyle himself, called "Heroes." Rodin's contribution was a typical bit of boosterism about "new ways of organizing and supporting research"; Lyle's consisted largely of an extended quotation from former Yale writing teacher (and former *Yale Alumni Magazine* editor) William Zinsser. At a meeting of Ivy League magazine editors last September, Zinsser had said, "Writing—a letter, a memo to the faculty, a report to the alumni, a statement for the newspaper—must be a daily act of confidence, of willingness to take risks, to say things that people may not want to hear, to get hurt, to occasionally fail.... Use your position and your gifts boldly. Take your stand, without fear—every day, if necessary—on the values that you believe in."

Lyle announced his retirement to his staff as that October issue went into the mail.

Sam Maitin, a graphic artist who served as head of the Penn alumni association's publications committee, resigned his post this past February in protest over the handling of the magazine. "Tony was under attack for a long time," says Maitin. "He told me, 'I was tired of being on the front line. I couldn't do it anymore.'"

Maitin believes the administration failed to appreciate the value of what it lost. "The *Gazette* had achieved something beyond itself," he says. "It had evolved into an important aspect

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of the university. It shouldn't be a house organ, because it has become much more than that."

tensions had flared even before the current president, Gerhard Casper, arrived on campus. In 1992, when Casper was first appointed, he said he didn't want the alumni magazine to profile him until after he took office. But as *Stanford Magazine* ex-editor Bruce Anderson says, "Alumni were starving for information, and we have to set our own editorial agenda." Anderson assigned a story, and when Casper refused to cooperate, it appeared without the reporter having had access to the president-designate. That merely presaged worse battles to come. In the magazine's summer 1993 issues, Anderson ran a series of first-person essays about gay issues among the alumni and on campus. Anderson describes one of the essays, about being the parent of a lesbian, as "the single best piece we ran in my five years as editor." But many alumni were incensed. Unhappy with the magazine's direction, president Casper began to press the publication's independent board of trustees to make a change. Other stories, on a student hunger strike and about the dismissal of a Chicano administrator, also upset the top brass. Casper told *The Chronicle of Higher Education* that he feared readers would view the magazine as the official voice of the university. "The fact of the matter is that alumni do not distinguish," he said. "They attribute position in this magazine to the university." Anderson disagrees: "The issue was quite simple: control. The president didn't have control, and he didn't like it."

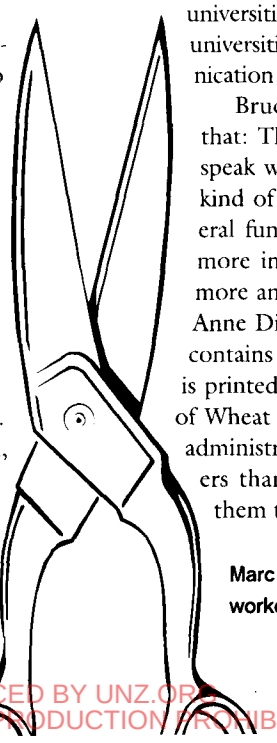
Because the magazine is owned by the alumni association, Casper had no direct authority to dismiss its editor. Instead, he pressured the publication's board of trustees to insert a new section, called *Stanford Today,* that was to be produced by the university's PR office. In June 1995, the trustees agreed to do so, and shortly after that decision, Anderson departed. He now says, "As an alumnus and journalist, I couldn't be part of *Stanford Magazine* becoming a mouthpiece for the university. When they want to turn the magazine into a mouthpiece, that's when you can least afford to do so. It's the fox guarding the henhouse."

is now a schizophrenic production, with two different editorial staffs putting out two different publications—one focusing on alumni affairs, the other on campus news—that are stapled together. Further confusing matters, the magazine's cover features a story from *Stanford Magazine* in some months and from *Stanford Today* in others. Fortunately, the publications' new editors both have solid journalistic credentials. Bob Cohn, former White House correspondent for *Newsweek,* edits *Stanford Magazine,* while Doug Foster, former editor and publisher of *Mother Jones,* is responsible for the *Stanford Today* portion. "I have complete freedom to cover campus issues," contends Foster. "We have no internal review of what's published." And, says Cohn, "We're not going to avoid stories that are controversial.... On the other hand, my job is not to rake muck about Stanford." Still, many in the Palo Alto community believe that the new editors will eventually find it difficult to report candidly on university matters. One such skeptic is Bob Beyers, who was director of Stanford's news service from 1961 to 1989, when he left over what he describes as "a dispute over Stanford's becoming too corporate." He bitterly opposed the university's intervention in the magazine and is troubled by what it says about the character of the administration. "The broad thrust," he says, "is centralization and control of whatever goes out of the university."

Indeed, Stanford has recently paid a price for its ongoing efforts at image control. The revamping of the alumni magazine was followed by an embarrassing flap over the university's ambitious "Strategic Communication Plan." The plan, spelled out in a memo handed out to Stanford administrators, featured a Panglossian series of "primary messages," such as this one directed to university staff: "Stanford is an ideal place to work." Its developer, Terry Shepard, Stanford's director of communications, listed "one-word descriptors" as "a way of defining Stanford and differentiating it from its competitors." The uniquely defining terms were *incomparable; challenging; vibrant; boundless; stunning;* and *pioneering/Western.* When newspapers around the state got their hands on the document, they had a field day. Eventually, the university had to withdraw the plan in shame. Beyers ridicules such banal efforts at spin control by administrators. "When universities put a spin on campus news, it underestimates and denigrates the job they did with their alumni," says Beyers. "Well-educated people will pick up on it right away.... If you report in full, people will respond with generosity. Honesty pays."

Many in the university-communications field would disagree. Paul Argenti, a professor of management communications at the Amos Tuck School of Business at Dartmouth, believes that a more "managed" style of communications will only benefit universities in the long run. He has worked with various universities on communications issues and is on the advisory board of *Columbia College Today.* "The role of an alumni magazine," he says, "is to make people understand what's going on at the university today, make them feel warm and fuzzy about the institution, and make sure they give time, talent, and dollars. Ideally, there shouldn't be a difference between corporations and universities." Argenti continues: "Like any organization, universities should speak with a unified voice. Communication needs to be centralized."

Bruce Anderson recalls Gerhard Casper saying just that: The university, Casper once told him, "should speak with one voice." Anderson, naturally, calls this kind of corporate-speak "frightening." But with federal funds drying up and alumni gifts looming ever more important, stressed-out university leaders may more and more be heeding Argenti's advice. Brown's Anne Diffily is right when she says, "A magazine that contains nothing that disturbs or even offends *anyone* is printed Cream of Wheat—bland mush." But Cream of Wheat sure goes down easy. And, in the end, many administrators seem to care less about stimulating readers than soothing alumni—even if it means lulling them to sleep.



Marc Wortman is a writer living in New Haven. He has worked as an editor at the *Yale Alumni Magazine.*

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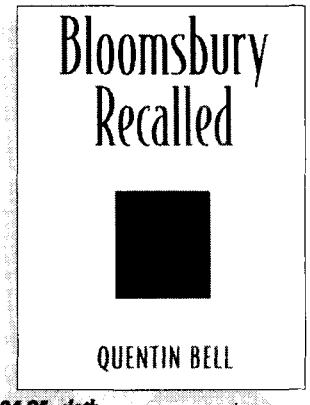

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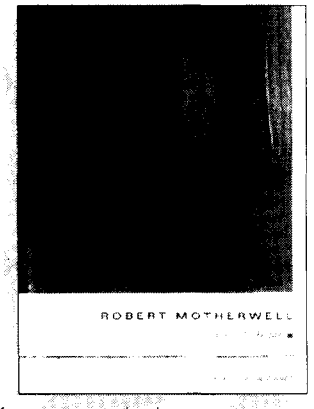

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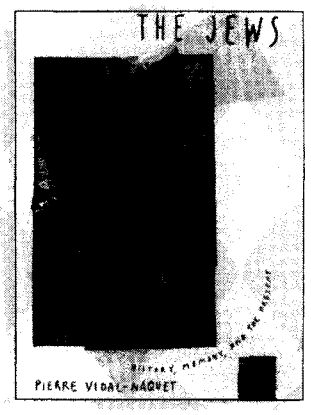

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WITH CULTURAL STUDIES

The interdisciplinary university is not always a peaceful place. In recent years, scientists and humanists have cooperated in new ways—and quarreled in new ways as well. On many campuses, practitioners of "science studies" take a close look at what scientists do in the laboratory and theorize boldly about the social construction of scientific knowledge. Some scientists welcome the attention. Others worry that this sort of scholarship, when taken too far, threatens the legitimacy and validity of what they do.

Underlying much of this discussion are some nettlesome questions: How much knowledge of science does a critic of science need to have? And what happens to intellectual standards when the notion of objectivity is put into doubt? These questions are often discussed in highly abstract terms. But not always. In the essay printed below, professor Alan Sokal of NYU discusses his unusual attempt to play with—some might say transgress—the conventions of academic discourse. *Lingua Franca* invites readers to respond to Sokal's article.

"The displacement of the idea that facts and evidence matter by the idea that everything boils down to subjective interests and perspectives is—second only to American political campaigns—the most prominent and pernicious manifestation of anti-intellectualism in our time."—Larry Laudan, *Science and Relativism* (1990)

FOR SOME YEARS I'VE BEEN troubled by an apparent decline in the standards of rigor in certain precincts of the academic humanities. But I'm a mere physicist: If I find myself unable to make heads or tails of *jouissance* and *différance*, perhaps that just reflects my own inadequacy.

So, to test the prevailing intellectual standards, I decided to try a modest (though admittedly uncontrolled) experiment: Would a leading North American journal of cultural studies—whose editorial collective includes such luminaries as Fredric Jameson and Andrew Ross—publish an article liberally salted with nonsense if *(a)* it sounded good and *(b)* it flattered the editors' ideological preconceptions?

The answer, unfortunately, is yes. Interested readers can find my article, "Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity," in the Spring/Summer 1996 issue of *Social Text*. It appears in a special number of the magazine devoted to the "Science Wars."

What's going on here? Could the editors really not have realized that my article was written as a parody?

In the first paragraph I deride "the dogma imposed by the long post-Enlightenment hegemony over the Western intellectual outlook":

> that there exists an external world, whose properties are independent of any individual human being and indeed of humanity as a whole; that these properties are encoded in "eternal" physical laws; and that human beings can obtain reliable, albeit imperfect and tentative, knowledge of these laws by hewing to the "objective" procedures and epistemological strictures prescribed by the (so-called) scientific method.

Is it now dogma in cultural studies that there exists no external world? Or that there exists an external world but science obtains no knowledge of it?

In the second paragraph I declare, without the slightest evidence or argument, that "physical 'reality' [note the scare quotes]...is at bottom a social and linguistic construct." Not our *theories* of physical reality, mind you, but the reality itself. Fair enough: Anyone who believes that the laws of physics are mere social conventions is invited to try transgressing those conventions from the windows of my apartment. (I live on the twenty-first floor.)

BY **ALAN SOKAL**

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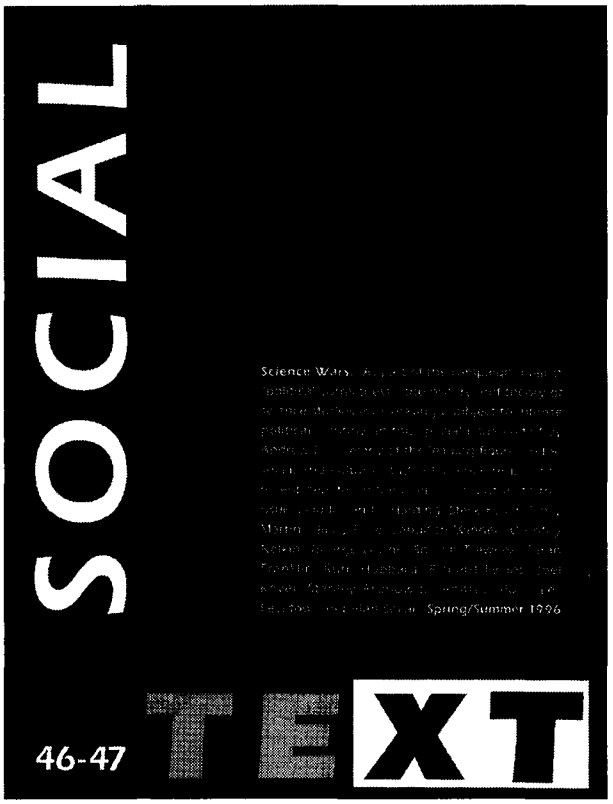
Throughout the article, I employ scientific and mathematical concepts in ways that few scientists or mathematicians could possibly take seriously. For example, I suggest that the "morphogenetic field"—a bizarre New Age idea proposed by Rupert Sheldrake—constitutes a cutting-edge theory of quantum gravity. This connection is pure invention; even Sheldrake makes no such claim. I assert that Lacan's psychoanalytic speculations have been confirmed by recent work in quantum field theory. Even nonscientist readers might well wonder what in heaven's name quantum field theory has to do with psychoanalysis; certainly my article gives no reasoned argument to support such a link.

Later in the article I propose that the axiom of equality in mathematical set theory is somehow analogous to the homonymous concept in feminist politics. In reality, all the axiom of equality states is that two sets are identical if and only if they have the same elements. Even readers without mathematical training might well be suspicious of the claim that the axiom of equality reflects set theory's "nineteenth-century liberal origins."

In sum, I intentionally wrote the article so that any competent physicist or mathematician (or undergraduate physics or math major) would realize that it is a spoof. Evidently, the editors of *Social Text* felt comfortable publishing an article on quantum physics without bothering to consult anyone knowledgeable in the subject.



The silliness of my article lies, however, not in its numerous solecisms but in the dubiousness of its central thesis and of the "reasoning" adduced to support it. Basically, I claim that quantum gravity—the still-speculative theory of space and time on scales of a millionth of a billionth of a billionth of a billionth of a centimeter—has profound political implications (which, of course, are "progressive"). In support of this improbable proposition, I proceed as follows: First, I quote some controversial philosophical pronouncements of Heisenberg and Bohr, and assert (without argument) that quantum physics is profoundly consonant with "postmodernist epistemology." Next, I assemble a pastiche—Derrida and general relativity, Lacan and topology, Irigaray and quantum gravity—held together by vague references to "nonlinearity," "flux," and "interconnectedness." Finally, I jump (again without argument) to the assertion that "postmodern science" has abolished the concept of objective reality. Nowhere in all of this is there anything resembling a logical sequence of thought; one finds only citations of authority, plays on words, strained analogies, and bald assertions.

In its concluding passages, my article becomes especially egregious. Having abolished reality as a constraint on science, I go on to suggest (once again without argument) that science, in order to be "liberatory," must be subordinated to political strategies. I finish the article by observing that "a liberatory science cannot be complete without a profound revision of the canon of mathematics." We can see hints of an "emancipatory mathematics," I suggest, "in the multidimensional and nonlinear logic of fuzzy systems theory; but this approach is still heavily marked by its origins in the crisis of late-capitalist production relations." I add that "catastrophe theory, with its dialectical emphasis on smoothness/discontinuity and metamorphosis/unfolding, will indubitably play a major role in the future mathematics; but much theoretical work remains to be done before this approach can become a concrete tool of progressive political praxis."

It's understandable that the editors of *Social Text* were unable to evaluate critically the technical aspects of my article (which is exactly why they should have consulted a scientist). What's more surprising is how readily they accepted my implication that the search for truth in science must be subordinated to a political agenda, and how oblivious they were to the article's overall illogic.

While my method was satirical, my motivation is utterly serious. What concerns me is the proliferation, not just of nonsense and sloppy thinking per se, but of a particular kind of nonsense and sloppy thinking: one that denies the existence of objective realities, or (when challenged) admits their existence but downplays their practical relevance. At its best, a journal like *Social Text* raises important issues that no scientist should ignore—questions, for example, about how corporate and government funding influence scientific work. Unfortunately, epistemic relativism does little to further the discussion of these matters.

In short, my concern about the spread of subjectivist thinking is both intellectual and political. Intellectually, the problem with such doctrines is that they are false (when not simply meaningless). There *is* a real world; its properties are *not* merely social constructions; facts and evidence *do* matter. What sane person would contend otherwise? And yet, much contemporary academic theorizing consists precisely of attempts to blur these obvious truths.

Social Text's acceptance of my article exemplifies the intellectual arrogance of Theory—postmodernist *literary* theory, that is—carried to its logical extreme. No wonder they didn't bother to consult a physicist. If all is discourse and "text,"

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then knowledge of the real world is superfluous; even physics becomes just another branch of cultural studies. If, moreover, all is rhetoric and language games, then internal logical consistency is superfluous too: a patina of theoretical sophistication serves equally well. Incomprehensibility becomes a virtue; allusions, metaphors, and puns substitute for evidence and logic. My own article is, if anything, an extremely modest example of this well-established genre.

I'm angered because most (though not all) of this silliness is emanating from the self-proclaimed Left. We're witnessing here a profound historical volte-face. For most of the past two centuries, the Left has been identified with science and against obscurantism; we have believed that rational thought and the fearless analysis of objective reality (both natural and social) are incisive tools for combating the mystifications promoted by the powerful—not to mention being desirable human ends in their own right. The recent turn of many "progressive" or "leftist" academic humanists and social scientists toward one or another form of epistemic relativism betrays this worthy heritage and undermines the already fragile prospects for progressive social critique. Theorizing about "the social construction of reality" won't help us find an effective treatment for AIDS or devise strategies for preventing global warming. Nor can we combat false ideas in history, sociology, economics, and politics if we reject the notions of truth and falsity.

The results of my little experiment demonstrate, at the very least, that some fashionable sectors of the American academic Left have been getting intellectually lazy. The editors of *Social Text* liked my article because they liked its conclusion: that "the content and methodology of postmodern science provide powerful intellectual support for the progressive political project." They apparently felt no need to analyze the quality of the evidence, the cogency of the arguments, or even the relevance of the arguments to the purported conclusion.

I'm not oblivious to the ethical issues involved in my rather unorthodox experiment. Professional communities operate largely on trust; deception undercuts that trust. But it is important to understand exactly what I did. My article is a theoretical essay based entirely on publicly available sources, all of which I have meticulously footnoted. All works cited are real, and all quotations are rigorously accurate; none are invented. Now, it's true that the author doesn't believe his own argument. But why should that matter? The editors' duty as scholars is to judge the validity and interest of ideas, without regard for their provenance. (That is why many scholarly journals practice blind refereeing.) If the *Social Text* editors find my arguments convincing, then why should they be disconcerted simply because I don't? Or are they more deferent to the so-called "cultural authority of technoscience" than they would care to admit?

In the end, I resorted to parody for a simple pragmatic reason. The targets of my critique have by now become a self-perpetuating academic subculture that typically ignores (or disdains) reasoned criticism from the outside. In such a situation, a more direct demonstration of the subculture's intellectual standards was required. But how can one show that the emperor has no clothes? Satire is by far the best weapon; and the blow that can't be brushed off is the one that's self-inflicted. I offered the *Social Text* editors an opportunity to demonstrate their intellectual rigor. Did they meet the test? I don't think so.

I say this not in glee but in sadness. After all, I'm a leftist too (under the Sandinista government I taught mathematics at the National University of Nicaragua). On nearly all practical political issues—including many concerning science and technology—I'm on the same side as the *Social Text* editors. But I'm a leftist (and a feminist) *because* of evidence and logic, not in spite of it. Why should the right wing be allowed to monopolize the intellectual high ground?

And why should self-indulgent nonsense—whatever its professed political orientation—be lauded as the height of scholarly achievement?

Alan Sokal is a professor of physics at New York University. He is coauthor with Roberto Fernández and Jürg Fröhlich of *Random Walks, Critical Phenomena, and Triviality in Quantum Field Theory* (Springer, 1992).

FROM "TRANSGRESSING THE BOUNDARIES":

Thus, general relativity forces upon us radically new and counterintuitive notions of space, time, and causality; so it is not surprising that it has had a profound impact not only on the natural sciences but also on philosophy, literary criticism, and the human sciences. For example, in a celebrated symposium three decades ago on *Les Langages Critiques et les Sciences de l'Homme*, Jean Hyppolite raised an incisive question about Jacques Derrida's theory of structure and sign in scientific discourse.... Derrida's perceptive reply went to the heart of classical general relativity:

> The Einsteinian constant is not a constant, is not a center. It is the very concept of variability—it is, finally, the concept of the game. In other words, it is not the concept of some*thing*—of a center starting from which an observer could master the field—but the very concept of the game.

In mathematical terms, Derrida's observation relates to the invariance of the Einstein field equation $G_{\mu\nu}=8\pi G T_{\mu\nu}$ under nonlinear space-time diffeomorphisms (self-mappings of the space-time manifold which are infinitely differentiable but not necessarily analytic). The key point is that this invariance group "acts transitively": this means that any space-time point, if it exists at all, can be transformed into any other. In this way the infinite-dimensional invariance group erodes the distinction between observer and observed; the π of Euclid and the G of Newton, formerly thought to be constant and universal, are now perceived in their ineluctable historicity; and the putative observer becomes fatally de-centered, disconnected from any epistemic link to a space-time point that can no longer be defined by geometry alone.

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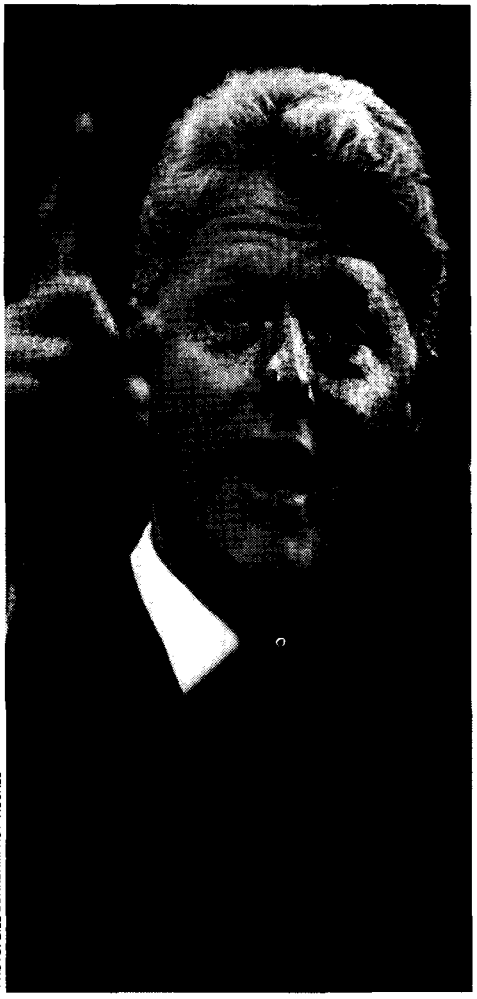

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MICHEL MONTAIGNE, THE inventor of the personal essay, wrote in 1580 that regardless of what his official subject might be, "it is myself that I portray." (Actually, he wrote, *c'est moi que je peins,* though Lord knows why he didn't just say so in plain English.) The same could be said of the most "objective" of the economist's scholarly productions. You write a paper filled with math and statistics about the labor market, but if anyone is going to read and use it you have to portray yourself skillfully—as someone worth listening to, for example, someone who knows her stuff. And you tell about yourself in other ways. Bob Solow, the most graceful writer in our field, ends up telling people in every other sentence, "I have a command of a classic prose style, and here I am applying it to the dismal science. What a gas. Let's not get too pompous about this stuff."

That's my excuse for making a highly personal revelation here. We may be economists, but we are also human beings, and the two have something to do with each other (believe me, they do). Let's not get too pompous about this stuff.

It is a fact that there is not a single openly (out, avowed) homosexual prominent in the economics profession. Whatever you think of the Kinsey percentage of men or women with homosexual experiences (the old 10 percent figure) or the more recent low figures, there must be hundreds upon hundreds of gays and lesbians in our field. Yet no economist of my acquaintance will answer to the question, "Are you married?" with, "No, but my lover and I have been together quite a while." Such a statement would bring the talk over a beer after a seminar to an embarrassed halt.

Straight people and some homosexuals will reply, "What does it matter? It doesn't affect how you take a first derivative," which is true. But the silence oppresses even when it does not intend to (and often enough it does intend to). If every single example of a family in the new family economics is taken from a vision of the heterosexual couple with 1.3 children, someone is being left out. If the sight of two men holding hands in the hallway outside the economics department brings snickers to the lips of colleagues, someone is being stuffed back into a closet, the door slammed.

So, is my "revelation" that I am gay? No. Unfortunately, it's rarer. I wish I had as large a community to relate to. The gay community is not out in economics, but post-Stonewall it is out in the world and widely respected. (Western art would barely exist without the

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gay contribution; women's literature would be impoverished without the lesbian contribution; philosophy would never have begun without Socrates and his young men. These observations alone seem to me to be a heck of a strong argument for respect, though not the core one, which is economic: People engaged in Pareto-optimal exchanges among themselves should be respected and left alone, laissez-faire.)

No, I am not gay. I am cross-gendered, and at age 53, having been a good soldier for four decades, I am doing something about it. Not to startle you, but I am becoming a woman economist.

That's not precise. You can't in essence "become" a 100 percent woman or man or Italian if you don't start out right. XY chromosomes cannot be changed into XX. More importantly, no one is in essence a woman without having had a girlhood or other female experiences, and similarly for men and boys. (It turns out, surprisingly, that there are about as many female-to-male transsexuals as male-to-female; I know personally a decorated San Francisco policeman who three years ago was a decorated San Francisco policewoman.) But we do not function in science or life with essences or 100 percents. To the poor extent I can manage it—crossing gender costs about as much as a Mercedes, and at that price, I'm buying—I'm becoming a tall, ugly, incompetent but indubitably female economist. I go full-time starting January 1, 1996. My legal name is already changed to Deirdre (*Deer-druh,* nickname "Dee"; in Old Irish it means "wanderer").

Why would anyone do such a thing? The "why" question has the usual answer we give in economics about consumption: Stop asking it, since you might as well ask people why they like chocolate ice cream. "Understanding" isn't the issue here. We're not talking about a theorem but "sympathy" or "moral sentiment." (I take this phrase from Adam Smith, and think women will see the point better than men.) I have realized that I have always felt more naturally a woman than a man, despite my inconvenient plumbing and normally macho behavior. Trying it out carefully under medical supervision (your local medical monopoly, I mean), with much advice, I am stunned by how well it fits me.

It isn't about sex, if you mean by that the sexual object. It's about identity, the subject. It's not about who you love but who you are. I've come to realize that economics is weak in thinking about subjects and subjectivity. We're very good at budget constraints, very poor at accounts of utility.

I'm not ashamed of changing into a woman. For one thing, I have never regarded being a woman as shameful. For another, the gender boundaries of our society should not be any more uncrossable than international boundaries or disciplinary boundaries. I was talking to someone the other day and was saying to him, "You know, it's odd that more people don't do this. After all, our ancestors changed nationality on a massive scale, and that's as fundamental as gender." He laughed and said, "You don't get it, do you, Deirdre? Most people don't *want* to change their gender." Hmm. Oh. I hadn't thought of that.

Nor, as you can see, am I willing to hide it, moving to Spokane anonymously and becoming a secretary in a grain ele-

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vator. One can hardly hide a new gender from old acquaintances, and if I want to continue the made career of D.N. McCloskey as teacher and writer, I have to come out. Unsatisfactory as it is—you will always know me as Formerly Don—it's the best I can do with the rest of my life. Montaigne also said, "The greatest thing in the world is to know how to be one's own." Right.

Any among you who is inclined to view this as a moral question has my respect. Economists do not pay enough heed to moral questions, hiding behind the sophomore philosophy of normative/positive. But anyone who takes "moral" to mean following strictly the law of Deuteronomy 22:5, "The woman shall not wear that which pertains unto a man, neither shall a man put on a woman's garment; for all that do so are abominations unto the Lord thy God," had better be a strictly practicing Orthodox Jew. Six verses later, the Lord God says, "You shall not wear a garment of divers sorts, as of woolen and linen together. Thou shalt make thee fringes upon the four quarters of thy vesture, wherewith thou coverest thyself," among hundreds of such specifications.

One real moral question is how it affects other people. I love my wife of thirty years and my two grown children, for whom this has been hard, very hard. They thought they knew Don. I can only say that I also thought I knew Don, and was equally startled when I figured out he was in fact Deirdre (so to speak: I'm not saying this literally). What they and I and you need is what is lacking in an economic science that studies *The Wealth of Nations* but studiously ignores *The Theory of Moral Sentiments*—love.

My university, my community, my friends in economics and elsewhere have been wonderfully loving. Saint Paul wrote that love does not vaunteth itself, is not puffed up: love is genial and amused, as Adam Smith was in his life, a perspective we economists lost with Jeremy Bentham and his humorless ways. There is a great deal of humor in this. After I finished coming out to the dean of my business school, the economist Gary Fethke, he paused, then said, "Good Lord, I'm relieved. I thought you were going to confess you were converting to *socialism!*" Then he said, "This is great for our affirmative action goals: one up, one down." He added, "And look here: I can now cut your salary to 67 percent of the male level." More seriously, he, like all my bosses and friends, said, "That's an odd thing to do. How can I help?"

I do not regret having been a man, and in seminars often enough a tough-guy SOB (well, come to think of it, I do regret that, and so should all you guys). But I must say I vastly prefer being a woman, and am going to try not to bring over too many of my nasty male habits to the new role. The way economists of my acquaintance have reacted has been wonderful, and I'm starting to grasp what's so special about female friendships. It makes you wonder whether an economics that ignores love and friendship might be a little nuts. I'm going to be very interested to see how all this alters my thinking about economics. Then again, I could have just asked women like Claudia Goldin or Francine Blau. That would have been a lot simpler.

Professor Deirdre McCloskey is spending her sabbatical at Erasmus University in Rotterdam, the Netherlands. She will return to the University of Iowa next year.

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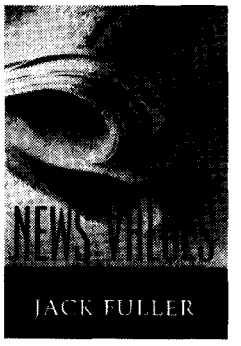

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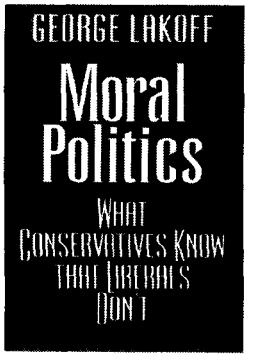

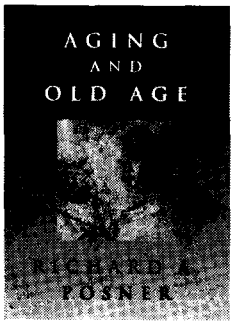

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succession. Richards occupied the second place on that list; he was in fact the candidate favored by several of the committee members. If it were Richards's association with me "that ruined his chances at Aachen," his name would never have appeared on a short list.

It was after the number one candidate renounced the position, advancing Richards to first place on the list, that the Schwerte-Schneider case, as Allen puts it, "exploded with a bang." In June 1994, the dean of faculty unveiled the secret of the former rector's identity during a professorial assembly and demanded Richards's immediate removal from the list for knowing that secret.

From then on, our adversaries attempted to use the Schwerte case in order to prevent Richards's appointment. I, however, never used the Schwerte case to *advance* Richards' nomination. Your correspondent mentions my announcement of "a bomb" to be dropped if Richards was not chosen. The former student of Schwerte who declared this has simply invented the story. I never spoke to him of either a bomb or of Schwerte.

I would like to stress that my exasperation with my experiences in Aachen did not, as Allen claims, affect me to such an extent that I harbor ill feelings toward the university as a whole and "Germans as a group." Especially regarding the latter remark, I'd like to say this: I have so many German friends—in Germany and all over the world—that my acquaintance with a small and odious Aachen clique of would-be colleagues could not lead me to this conclusion.

Finally, I am not "honorary professor at the University of Brussels"; at Brussels I am "Doctor honoris causa." I suppose your correspondent confused this with my former teaching position at the Centre Universitaire of the Grand Duchy of Luxembourg, at which, since 1992, I am "professeur honoraire."

HUGO DYSERINCK, FORMER PROFESSOR, AACHEN TECHNICAL UNIVERSITY AND LUXEMBOURG

As a friend of Hugo Dyserinck, I was surprised by Arthur Allen's depiction of Dyserinck as a manipulator, generally hated by the Aachen University community. Dyserinck is perhaps disliked by some: He is an impassioned man with a sense of mission, who says what he thinks.

It seems as though Allen sought out for his article only those who are antagonistic to Dyserinck. But I wish to testify here that he has supporters and friends; I count myself as one of those. At periods when I have needed the support of a well-known scholar, I have turned to Dyserinck. And he gave me the help I asked for. He has also been, over the years, a firm supporter of Jeffrey Richards. I am sure that we were not the only young scholars to whom Dyserinck extended a helping hand. His Festschrift, a large volume entitled *Europea Provincia Mundia,* offered to Dyserinck in 1992, bears witness to the number of colleagues and students who wished to honor him on the occasion of his sixty-fifth birthday.

I'd also like to make a point concerning the Institute of Comparative Literature, which Dyserinck created at Aachen in 1967. I have visited the institute on several occasions; it is a unique center. Allen anticipates that the institute will cease to exist as a separate entity and be absorbed into the German department. What a loss for the intellectual community at large if this occurs! The institute is a unique center, with a wonderfully rich library in cross-cultural literary studies. It reflects well the European vision of its creator, who understands that the study of literature can be relevant in today's world only if it is supranational in scope. If the institute is dissolved, one of the intellectual centers for the formation of a genuinely European cultural outlook—a precondition for the implementation of a truly European Community—will have disappeared. How ironic that a European institute should disappear from a city located in the "Dreiländerck"—in the very heart of Europe, a few miles from the Netherlands and Belgium!

ANTOINETTE BLUM, ASSOCIATE PROFESSOR OF FRENCH, LEHMAN COLLEGE, CUNY

Arthur Allen responds: Professor Hugo Dyserinck's chagrin at the remarks of his "adversaries," former colleagues at Aachen, is understandable. But in the interest of fairness I had to include their opinions as well as his in my article. Lack of space prevented me from going into some of the details of the hiring decision that Dyserinck outlines and I restricted myself to summarizing the dispute. However, it was the shared opinion of several professors at Aachen, among them a committee member who voted for Richards—and of Richards himself—that the bitter opposition to Dyserinck and to any candidate seen as allied to him played a major role in Richards's failure to be named Dyserinck's successor.

As for the "bomb" remark, during our interview, Dyserinck acknowledged to me that he may have used the term "bomb" in at least two angry discussions about the hiring decision. In my article, I did not dispute his denial that he was referring to the release of Schwerte's real identity. But it was my responsibility to print the views of those who claimed otherwise, even while making clear that they likely had their own agendas. As for Professor Dyserinck's title, I regret that in simplifying a foreign concept, I erroneously implied he was not a full professor at Aachen.

I would like to respond to Emily Eakin's piece "Walking the Line," about the Yale grade strike [*LF,* March/April]. She presents the crux of the issue as follows: "Several hundred graduate students, raised on the privileges of the apprentice—membership in an exclusive society, financial sponsorship, and, if all goes well, the imprimatur of a powerful mentor—are now demanding the rights of the worker instead."

"Privileges of the apprentice"? In both *David Copperfield* and *Oliver Twist,* Charles Dickens portrayed the life of an apprentice; Dickens's lesson was universal. Apprenticeship is a system of legalized exploitation, which results in financial gain for the employer. Yale does not run a bootblacking factory or an undertakers' parlor, but let's be clear about one thing: Yale saves millions of dollars each year by paying several hundred employees a fraction of what it would have to pay full-time faculty members to teach the same courses.

In addition, Eakin's pointed references to the GESO–Yale relationship as a parent–child relationship undermines the credibility of the graduate students and the importance of their work within the university's undergraduate programs. GESO has "grown-up gripes," writes Eakin at one point. A quaint turn of a phrase, and one which does little more

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than impugn Eakin's own journalistic credibility. This labor dispute is between women and men who are adults. Would Eakin have described the relationship between old Henry Ford and the factory workers whose union Ford tried to discredit, and refused to recognize, in the same way? I think not.

In its advertising, *Lingua Franca* purports to be "the only magazine that regularly airs controversies...and steps on toes in academia." The only toes this article stepped on were those of Yale's graduate students. I expect *Lingua Franca* to step on everyone's toes, including those attached to the feet of tenured faculty and administrators.

P.D. LESKO,
EXECUTIVE EDITOR,
THE ADJUNCT ADVOCATE

Thanks for the attention you have paid to the needs of academic couples in the hiring process ["Building a Better Spouse Trap," *LF*, March/April]. Thanks, also, for taking note of the work I have done on this issue at Arizona State University. However, there is a message implicit in your brief article I must take issue with.

As your title with the use of the word "spouse" makes clear, you have couched the matter of academic couples in terms of matrimony. Further, in the text, you refer specifically to "Mr. and Mrs. Smith." By contrast, the policy I developed and later discussed at the annual meeting of the Council of Colleges of Arts and Sciences is written in gender-neutral language and makes no reference, even obliquely, to marriage. I am sorry your coverage of the issue, especially since it made reference to my work, did not respect the same neutrality of language.

I was futher dismayed when I deciphered the illustration that appeared behind my "flow chart"—a picture that shows a little lady helping her partner with his bow tie. Cute though this may have seemed when you chose it, the covert message is, I think, highly inappropriate.

I trust that *Lingua Franca* will continue its efforts to cover important, and often sensitive, topics, but with a more careful eye toward inclusiveness.

WENDY K. WILKINS,
ASSOCIATE DEAN,
ARIZONA STATE UNIVERSITY

The article about how a dean at Arizona State University managed to wring the budget "to bring some seven 'partner hires' to successful fruition in the 1994–1995 academic year" must really warm the hearts of all unmarried applicants who were rejected for jobs at the university that term. The plain fact is that "partner accommodation" amounts to favoring job candidates with desirable partners over those lacking such connections, and thus discriminates against the latter. Fairness obviously requires judging each possible job candidate on individual merit, regardless of connections, or what used to be called "pull." What is particularly remarkable is how in some circles it now counts as feminist and progressive to favor the wives of powerful male professors over academic job applicants who lack this "credential."

FELICIA ACKERMAN,
PROFESSOR OF PHILOSOPHY,
BROWN UNIVERSITY

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Clemson U	Provost and Vice President Acad Affairs
Clemson U	Vice President Univ Research & Agricltr
Colorado, Denv	Asst. Vice President for Acad/Student Aff
Colorado Mines	Vice President Acad Aff & Dean Faculty
Florida, Gnsvl	Provost and Vice President of Acad Affairs
G Washington U	Vice President for Acad Affairs
Georgetown U	Exec Vice President for Main Campus
Georgia S U	Assoc Vice Pres Research & Spnsd Prgs
Howard U	Vice President for Acad Affairs
Iowa, U of	Provost
Kansas, U of	Provost
Marquette U	Vice President for Acad Affairs
Maryland, BaltCnty	Dean Grad Sch & Assoc Vice Pres Res
Mississippi, U of	Vice Chancellor Acad Affairs/Provost
Missouri, Clmb	Vice Provost for Research
Missouri, Clmb	Vice Provost for Acad Affairs
N Carolina, Grns	Provost
New Mexico, Uof	Assoc Provost Res & Dean Grad Studies
Northeastern U	Vice Provost Research & Grad Ed
Notre Dame, Uof	V. P. for Graduate Studies and Research
Ohio U	Provost
Oklahoma S U	Provost/Vice President of Acad Affairs
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UC, St Barbara	Vice Chancellor For Research
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Arkansas S U	Vice President for Acad Affairs
Ashland U	Provost
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Cal S, LngBch	Executive Asst to Senior Vice Chancellor
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S Carolina S	Assoc Vice President Faculty & Prgrms
Sacred Heart U	Provost & Vice President of Acad Affairs
SanFrancisco S	Vice President for Acad Affairs/Provost
SE Louisiana U	Provost and Vice President Acad Affairs
Tarleton S U	Provost and Vice President Acad Affairs
Texas, Brownsville	Vice President for Acad Affairs
Texas, El Paso	Provost & Vice President of Acad Affairs
Towson S U	Assoc Vice President for Acad Affairs
W Georgia C	Vice President of Acad Affairs
Wiscnsn, Platv	Provost & Vice Chancellor
Wiscnsn, Platv	Assoc Vice Chancellor

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Antioch U	Provost of The McGregor School
Bucknell U	Vice President for Acad Affairs
Gordon C (MA)	Provost
Monmouth C	Vice President Acad Affairs & Dean Fac
N Carolina, Ashv	Vice Chancellor Acad Affairs
Southwestern U	Provost & Dean of Faculty
St Olaf C	Vice President & Dean of the College
Virginia Wesleyan	Vice President Acad Affairs/Dean Col
Wartburg C	Vice President Acad Affairs & Dean of Fac
Washington C	Provost & Dean of the College
Washington & Lee	Vice President Acad Affairs/Dean Col

baccalaureate colleges II

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Florida Southrn	Vice President/Dean of College
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Jamestown C	Vice President and Dean of Acad Affairs
John Brown U	Vice President for Acad Affairs
Loras C	Vice President for Acad Affairs
Maine, Presq	Vice President for Acad Affairs
Merrimack C	Vice President Acad Affairs/Provost
N Carolina Wslyn	Vice President Acad Affairs & Dean Col
Ohio Dominican	Vice President for Acad Affairs
Peru S C	Vice President of Acad Affairs
Seton Hill C	Vice President Acad Aff & Dean College
Simpson C (IA)	Vice President of College/Acad
DeanSimpson C (IA)	Vice President and Dean for Acad Affairs
Tougaloo C	Vice President of Acad Affairs

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We have listed only those positions in academic administration most likely to interest the readers of *Lingua Franca*, who are in the great majority faculty, administrators, and scholars working in fields related to the liberal arts and sciences at four-year colleges and universities, and who themselves comprise a rich pool of potential applicants to these positions. We have not included positions which exclusively concern agriculture, business administration and management, education, engineering, law, library administration, or medicine and health.

The institutions have been grouped in order of the Carnegie Foundation's 1994 Classification of Institutions of Higher Education.

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Baylor U	Dean of College of Arts & Sciences
Cleveland S U	Dean of Arts & Sciences
Colorado, Denv	Vice Chancellor Acad Aff/Dean Grad Sch
Colorado, Denv	Dean of Graduate School Public Affairs
Cornell U	Dean, College of Arts & Sciences
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Illinois Tech	Dean School of Architecture
Illinois, Urbana	Dean of Fine and Applied Arts
Johns Hopkins	Assoc Dean Research, Sch Arts & Sci
Kent S U	Dean of Fine Arts
Maryland, CollPk	Dean of College of Arts & Humanities
Mass, Lowell	Dean of Sciences
Miami, U of	Dean Grad School International Studies
Michigan S U	Dean Col Communcatn/Arts/Sci
Michigan S U	Dean of College of Natural Science
Minnsota,TwnC	Dean of College of Liberal Arts
Minnsota,TwnC	Dean College Architecture & Landscape
Montana S U	Assoc Dean, College of Technology
N Arizona U	Dean College for Creative/Comm Arts
N Carolina, ChpH	Dean of the Graduate School
N Carolina, ChpH	Dean School of Education
N Dakota S U	Dean, College Humanities and Social Sci
N Texas, U of	Dean Sch Library & Info Serv
New Mexico, Uof	Dean of Arts & Sciences
NewHmpshire,Uof	Dean of Life Sciences & Agriculture
Ohio U	Dean of Arts & Sciences
Ohio U	Dean of College of Communication
Oklahoma, U of	Dean of Arts & Sciences
Oklahoma, U of	Dean of College of Liberal Studies
Old Dominion U	Dean of College of Arts & Letters
Oregon, U of	Dean of Architecture
Pepperdine U	Dean, School of Public Policy
Pittsburgh, U of	Dean, Grad Sch of Public and Int'l Affairs
Purdue U	Dean of School of Liberal Arts
Rensselaer Poly	Dean Sch Humanities & Social Sci
Rice U	Dean of Social Sciences
Rutgers, NBruns	Dean of Douglass College
S California, U of	Dean Annenberg School Communication
S Florida, U of	Dean of Graduate Studies
Syracuse U	Dean Col Engineering & Computer Sci
Temple U	Dean Sch Communication/Theater
Tennessee, Knox	Dean of College of Arts & Sciences
Texas, Dallas	Dean of School of Social Sciences
Texas, Dallas	Dean of School of Arts & Humanities
UC, Berkeley	Dean of Environmental Design
UC, Irvine	Dean, School of Humanities
UC, Los Angeles	Dean of School of Arts
UC, Los Angeles	Dean of School of Public Policy
UC, San Diego	Dean School of International Relations
Vermont, U of	Dean of Arts & Sciences
Virginia Cmnwlth	Dean of School of Arts
William & Mary	Dean of School of Marine Science
Wright S U	Dean of Education/Human Services

masters colleges & universities

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Alfred U	Dean of College of Ceramics
Angelo S U	Dean of Graduate School
Arkansas, LtlRk	Dean Arts, Humanities & Social Sci
Arkansas Tech	Dean of School of Liberal & Fine Arts
Berry C	Dean School of Math & Natural Sciences
Bradley U	Dean of Communications & Fine Arts
Cal S, Bakersfld	Dean of Graduate Studies
Cal S, Fullerton	Dean of Communications
Cal S, Fullerton	Dean, School Human Dev/Comnty Serv
Cal S, LosAngls	Dean of Natural/Social Sciences
Cal S, LosAngls	Dean, School of Arts and Letters
Cal S, Stnslaus	Dean, College of Arts, Letters, and Sci
Cntrl Washngtn	Dean of College of Arts & Humanities
CUNY, Brooklyn	Dean of Undergraduate Studies
CUNY, City C	Dean of Science
CUNY, City C	Dean, Division of Science
CUNY, City C	Dean, Division of Humanities
CUNY, City C	Dean, Division of Social Science
E Washington U	Dean Col Letters, Arts & Social Sci
Goddard C	Dean for Learning
Grambling S U	Dean of School of Graduate Studies
Hardin-Simmons	Dean of School of Music
Hartford, U of	Dean of College of Arts & Sciences
IndianaPurdu,FW	Dean of Fine/Performing Arts
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N Central C	Director of Graduate Programs
Nebraska, Oma	Dean College of Arts & Sciences
Portland, U of	Dean of College of Arts & Sciences
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Richmond, U of	Dean of Jepson Sch of Leadership
Rider U	Assoc Dean Westmtr Choir C, Rider U
San Jose S U	Dean of School of Social Sciences
Shippensburg	Dean of College of Arts & Sciences
Sul Ross S U	Dean of Arts & Sciences
SUNY C at Buffalo	Dean of Arts & Humanities
SUNY, Oneonta	Dean of Science/Social Science
SW Missouri S	Dean of College of Arts & Letters
Texas, Brownsville	Dean, College Science, Math & Tech
Tuskegee U	Dean of College of Arts & Sciences
W Chester U	Dean Graduate Studies & Sponsored Res
W Illinois U	Dean of College of Arts & Sciences
Walsh C	Dean for Acad Affairs
Webster U [NTG]	Dean, College of Arts and Sciences
Wiscnsn, EauCl	Dean of Arts & Sciences
Wiscnsn, Platv	Dean of Liberal Arts & Education
Wiscnsn, Platv	Dean of the School of Graduate Studies

baccalaureate (liberal arts) colleges I

DePauw U	Dean of Acad Affairs
Holy Cross, C of	Dean of College
Mills C	Dean of Fine Arts
Siena Heights C	Dean of the College
Smith C	Dean of the College

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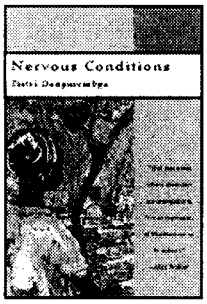

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Florida, U of	Holland, Floutznoy	Florida, Gnsvl
Georgetown U	Manneh, Lansana	Howard U
Harvard U	Crain, Bradford	Ozarks, C of [NTG]
Harvard U	Gordon, Scott	Lehigh U
Harvard U	Keen, Suzanne	Washington&Lee
Harvard U	Nixon, Cheryl	New Mexico S U
Harvard U	Perry, Curtis	Arizona S U
Harvard U	Scala, Elizabeth	Texas, Austin
Harvard U	Shershow, Scott	Miami U, Oxford
Harvard U	Spiller, Elizabeth	N Texas, U of
Harvard U	Stevens, Scott	Arizona S U
Houston, U of	Adams, Mary	W Carolina U
Houston, U of	Cobb, William	Penn S U
Illinois, U of	Angulo, Michael	Texas A & M U
Illinois, U of	Hancin-Bhatt ['96], B.	S Carolina, Clm
Illinois, Urbana	Hanley, Larry	CUNY, City C
Indiana U	Barron, Jonathan	S Mississippi, U of
Indiana U	Feinstein, Sascha	Lycoming C
Indiana U	Gillerman, Luc	Smith C
Indiana U	Gumnior, Elisabeth	James Madison
Indiana U	Habib, Imtiaz	Old Dominion U
Indiana U	Landay, Lori	W Illinois U
Indiana U	Prigan, Sara	Howard U
Indiana U	Schmitt, Cannon	Grinnell C
Indiana U (PA)	Coleman, Cynthia	Coppin S C
Indiana U (PA)	Fowler, Cynthia G.	Howard U
Iowa S U	Johnson-Sheehan, R.	New Mexico, Uof
Iowa, U of	Dempsey, Mariam	P Rico, Mayag
Iowa, U of	Dischell, Stuart	New Mexico S U
Iowa, U of	Haydock, Nickolas	P Rico, Mayag
Iowa, U of	Highfield, Jonathan	R I Design
Iowa, U of	Keelan, Claudia	Rhodes C
Iowa, U of	Lee, Rebecca	N Carolina, Wlm
Iowa, U of	Schneider, Steven	Nebraska, Kearney
Johns Hopkins	Erdrich, Heid	St Thomas, U of
Johns Hopkins	Garcia, Cristina	S California, U of
Johns Hopkins	Harkin, Maureen	Stanford U
Johns Hopkins	Hewitt, Elizabeth	Hamilton C
Johns Hopkins	Jurca, Catherine	Cal Tech
Johns Hopkins	Korda, Natasha	Wesleyan U
Johns Hopkins	Kramnick, Jonathan	Rutgers, NBruns
Johns Hopkins	Robison, Mary	S Mississippi, U of
Johns Hopkins	Summit, Jennifer	Stanford U
Johns Hopkins	Watson, Elizabeth	Washburn U
Kansas S U	Royster, Francesca	Penn S U
Kansas, U of	Royer, Dan	Grand Valley S
Kansas, U of	Witt, Johnathan	Lubbock Chrstn
Kentucky, U of	Kratzke, Peter	Texas A & M U
Kentucky, U of	Kraver, Jeraldine	Texas A & M U
Kentucky, U of	Powell, Betty	Mars Hill C
Louisiana S U	Babcock, Granger	St Thomas, U of
Louisiana S U	Bass, Margaret	Iowa, U of
Louisiana S U	Johnson, E. Patrick	Amherst C
Louisiana S U	King, Sigrid	Carlow C
Louisiana S U	Walker, Lisa	S Maine, U of
Maryland, U of	Burke, Carol	Johns Hopkins
Maryland, U of	Conlogue, William	Marywood C
Maryland, U of	Greenberg, Suzanne	Cal S, LngBch
Mass, Amherst	Favila, Marina	James Madison
Mass, Amherst	Rege, Josna	Dartmouth C
Mass, U of	Hobbie, W. Douglas	Connecticut, U of
Mass, U of	Horowitz, R.	Appalachian S
Mdl Tennessee	Dunne, Sara	Mdl Tennessee
Miami U, Oxford	Maier, Theodore	U of the Ozarks
Miami U, Oxford	Helton, Edwina	Indiana, Kokm
Michigan, AnAr	San Antonio, P.M.	John Carroll U
Michigan S U	Barney, Deborah S.	Michigan, Drbrn
Michigan S U	Fraizer, Daniel	Springfield C
Michigan S U	Fretz, Eric	Loras C
Michigan S U	Johnson, Sue	Indiana U of PA
Michigan Tech	Remlinger, Kate	Grand Valley S
Michigan, U of	Cho, Nancy	Carleton C
Michigan, U of	Mance, Ajuan Maria	Oregon, U of
Michigan, U of	O'Connor, Erin	Penn, U of
Minnesota, U of	Allison, Marjorie	W Illinois U
Minnesota, U of	Joseph , Betty	Rice U
Minnesota, U of	Schulman, Jana	SE Louisiana U
Mississippi, U of	Gunnells, Reginald	Lee C
Montana, U of	Deidre, McNamer	Montana, U of
Montana, U of	Sturgeon, Tandy	Montana, U of
Mt St Joseph	Ries, Cindy A.	Malone C
N Carolina, ChpH	McFee, Michael	N Carolina, ChpH
N Carolina, ChpH	Smith, Donald	W Carolina U
N Carolina, ChpH	West, Nancy	Missouri, Clmb
N Carolina, Grns	Mathews, C. L.	Wake Forest U
N Carolina, U of	Moranski, Karen	Sangamon S U
N Carolina, U of	Rosignol, Rosalyn	Loras C
N Dakota, U of	Russell, Julee	Valley City S
N Texas, U of	Ellison, Robt	E Texas Baptist U

THIS ISSUE: English through Music. Our last issue (March/April): Afro-Am/Ethnic/Women's Studies, Area Studies, Art/Art History/Architecture, Anthropology/Archeology/Folklore, Asian Languages & Literatures, Biology/Environmental Studies, Chemistry/Biochemistry, Classics, Communication/Journalism, Comparative Literature, Computer Science, Drama/Dance/Film/Video, and Economics. Next issue (July/August): Philosophy, Physics/Astronomy, Political Science, Psychology, Religion, Russian/Slavic Lang. & Lit., Sociology/Criminal Justice and Spanish/Portuguese Lang. & Lit.

THESE TABLES reflect our final listing of first-time hirings to full-time junior positions effective as of the '95-'96 academic year in the liberal arts and sciences at more than 500 four-year colleges and universities in the United States and Canada. In the fall we will begin to list hirings and tenurings taking effect as of the '96 academic term.

The tables should be read as follows: the institution in the third column hired for the first time the individual in the second column to a full-time junior position. (It may not be the first junior position the individual has gotten.) The individual received graduate training at the institution in the first column.

Though most of these hirings are to multi-year, tenure-track contracts, many are for one-year positions only.

Information about graduate training was in most cases obtained either from the hiring institution or from the individual. This information has not been double-checked in all cases with each training institution. "N/A" means this information was not available at press time.

Where we have a campus name (e.g. "Illinois, Urbana"), we use it. But someone trained there might just as well be listed under the general university name (e.g., "Illinois, U of").

['96] means this action will take effect as of the '96-'97 academic term. [NTG] means this hiring institution is partially or completely non-tenure-granting.

WE INVITE our readers to help make **JOBTRACKS** an even more comprehensive reference tool, in the following ways: PLEASE LET US KNOW if one of our items is in error, on the stationery of the hiring department, specifying your name and title. DEANS AND ADMINISTRATORS: If your institution isn't represented and should be, write or call us to request the appropriate form. FACULTY MEMBERS: If your name isn't here and should be, ascertain who in your administration or news office both has this information for the liberal arts and sciences, and is willing to part with it. Give us the person's name and title, and your name and title. Note that we are not listing first-time hirings to those senior positions that are probationary (*e.g.* associate professor without tenure). CONTACT US either by writing to the Jobtracks Desk, Lingua Franca, 22 West 38th St - 4th Fl, New York NY 10018, or by faxing us at 212-302-0847. You may email us with "**JOBTRACKS**" on the subject line, via the internet: 76200.414@compuserve.com

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JUNIOR HIRINGS, BY DISCIPLINE AND GRADUATE TRAINING

TRAINED BY	NAME	HIRED BY
N/A	Best, Stephen	UC, Berkeley
N/A	Eng, David	Columbia U
N/A	Fukuzawa, Kiyoshi	Montana, U of
N/A	Gandalfo, Anita	US Military Acad
N/A	Miller, Tyrus	Yale U
N/A	Polette, Keith	Texas, El Paso
N/A	Thompson, William	US Military Acad
N/A	Thurston, Michael	Yale U
N/A	Vermeule, Blakey	Yale U
NE Louisiana S U	Maloney, Catherine	Henderson S U
New Mexico, U of	Berlin, Lucia	Colorado, Bldr
New Mexico, U of	Mares, Antonio	New Mexico, Uof
New York U	Balkun, Mary	Seton Hall U
New York U	Haber, Lynn	S Connecticut
New York U	Mazzola, Elizabeth	CUNY, City C
N Texas, U of	Milton, Karen	TexasA & M,CrpsC
Northwestern U	Hammond, C.J.	Howard U
Northwestern U	Hedeen, Paul	Wartburg C
Northwestern U	Tricomi, Elizabeth	SUNY, Bngmtn
Norwich U	Miller, Alyce L.	Indiana, Blmngtn
Norwich U	Seibels, Charles	Old Dominion U
Notre Dame, U of	Westra, Helen	Grand Valley S
Notre Dame, U of	Tiffany, Grace	W Michigan U
Ohio S U	Comfort, Juanita	Old Dominion U
Ohio S U	Keates, Susan	Oklahoma, U of
Ohio S U	Miller, Scott	Alabama, Brmng
Ohio U	Kendall, Gillian	Birmnghm Sthrn
Oklahoma S U	Bowers, Paul	Phillips U
Peabody Inst	Bass, Mitzi	Henderson S U
Penn S U	Bertolet, Craig	James Madison
Penn S U	Brigham, Cathy	Texas Tech
Penn S U	Paul, Danette	Brighm Yng U
Penn, U of	Cubilie, Anne	Georgetown U
Penn, U of	Dyer, Gary	Connecticut, U of
Penn, U of	Frank, Michele	Texas, Austin
Penn, U of	Justice, George	Marquette U
Penn, U of	Noudehou, Lisa	Howard U
Penn, U of	Parks, Stephen	Temple U
Penn, U of	Valente, Joseph	Illinois, Urbana
Penn, U of	Wertheimer, Eric	Arizona S West
Penn, U of	Williams, Roland L.	Temple U
Pittsburgh, U of	Bishop, Ellen	Pittsburgh, U of
Pittsburgh, U of	Bothner, Amy G.	Pittsburgh, U of
Pittsburgh, U of	Falbo, Bianca	Pittsburgh, U of
Pittsburgh, U of	Jordan, Linda	La Roche C
Pittsburgh, U of	Kemp, Mark	Pittsburgh, U of
Pittsburgh, U of	Schroeder, Barbara	Pittsburgh, U of
Pittsburgh, U of	Welsch, Kathleen	Xavier U
Pittsburgh, U of	Willen, Matthew	Pittsburgh, U of
Princeton U	Archer, John M.	Brit Columbia-CAN
Princeton U	Hardy, Sarah	Hampden-Sydny
Princeton U	Neuendorf, Fiona	Texas A & M U
Princeton U	Shifflett, Andrew	S Carolina, Clm
Puerto Rico, U of	Casquete, Klinger	P Rico, Mayag
Purdue U	Addison, Joanne	Colorado, Denv
Purdue U	Griggs, Karen	James Madison
Purdue U	Jenkins, Patricia	Alaska, Anchrg
Purdue U	Lopez, Elizabeth	Georgia S U
Rhode Island, U of	Burns, Deborah	Merrimack C
Rhode Island, U of	Sherman, Mark	R I Design
Rochester, U of	Ray, Grace E.	Pace, Pleasntvl
Rochester, U of	Vescio, Donald	Wilkes C
Rutgers U	Miracky, James	Holy Cross, C of
Rutgers U	Murray, Robert	Virginia Military
Rutgers U	Wells, Collin	St Olaf C
Rutgers U	Willhardt, Mark	St Thomas, U of
S California, U of	Lares, Jameela	S Mississippi, U of
S Carolina, U of	Grose, Janet	Union U
S Carolina, U of	Peterson, James	Montana S U
San Diego S U	Brown, Steven	Youngstown S
San Diego S U	Garcia, Diana	Cntrl Connecticut
San Diego S U	Voss, Paul	Georgia S U
Southwestern U	Al-Jarrah, Susan	SW Oklahoma S
St. Louis U	Lappas, Catherine	James Madison
Stanford U	Cook, Elizabeth N.	UC, St Barbara
Stanford U	Finch, Annie	Miami U, Oxford
Stanford U	Kenney, Theresa	Dallas, U of
Stanford U	Latham, Robert	Iowa, U of
Stanford U	Tilton, Robert	Connecticut, U of
Stanford U	Vanderborg ['96], S.	S Carolina, Clm
SUNY, Bngmtn	Burgess, Irene	Wheeling Jesuit
SUNY, Buffalo	McGuire, Jerry	SW Louisiana
SUNY, Buffalo	Reid, Shelley	Austin C
SUNY, Buffalo	Sharp, Michele	E Carolina U
SUNY, Buffalo	Thomas, Jammis	Houston, Dntn
SUNY, Buffalo	Werner, Marta	Georgia S U
SUNY, StnyBrk	Paxson, James	Florida, Gnsvl
Tennessee S U	Pulley, Hubert	GeorgiaSouthern
Texas A & M U	Purinton, Marjean	Texas Tech
Texas, Arlington	Mowery, Diana	Old Dominion U
Texas, Arlington	Suzuki, Jo	Texas Weslyn
Texas, Austin	Benavides, Yvette	Our Lady Lake
Texas, Austin	Holcomb, C.	Texas A & M U
Texas, Austin	Pavletich, JoAnn	Houston, Dntn
Texas, Austin	Smith, Les	Montana, U of
Texas Christian U	Barber, Margaret	S Colorado, U of
Texas Christian U	Battles, Elizabeth	Texas Weslyn
Tufts U	Ferriss, Lucy	Hamilton C
UC	Allen, Andrew	P Rico, Mayag
UC	Carey, Kathleen	N Texas, U of
UC	Desens, Marliss	Texas Tech
UC	Nesset, Kirk	Allegheny C
UC	Slane, Andrea	Old Dominion U
UC, Berkeley	Arnold, Oliver	Princeton U
UC, Berkeley	Brown ['96], Kate	S Carolina, Clm
UC, Berkeley	Cheng, Anne A.	UC, Berkeley
UC, Berkeley	Crane, Gregg	Washington, U of
UC, Berkeley	Danielwicz, Jane	N Carolina, ChpH
UC, Berkeley	Deutsch, Helen	UC, Los Angeles
UC, Berkeley	Freinkel, Lisa	Oregon, U of
UC, Berkeley	Furer, Alan	Connecticut, U of
UC, Berkeley	Goldman, Anne	Colorado, Bldr
UC, Berkeley	Howe, Lawrence	Roosevelt U
UC, Berkeley	May, Leila	N Carolina S U
UC, Berkeley	Moten, Fred	UC, St Barbara
UC, Berkeley	Noggle, James	Wellesley C
UC, Berkeley	Su, Karen	Mills C
UC, Davis	Davidson, Margaret	S Methodist U
UC, Irvine	Caminero-Santangelo, B.	DePaul U
UC, Irvine	Caminero-Santangelo, M.	DePaul U
UC, Irvine	Joly, Claire	Notre Dame, Uof
UC, Los Angeles	Boss, Joyce	Wartburg C
UC, Los Angeles	Gonzalez, Lisa S.	Texas, Austin
UC, Los Angeles	Lane, Alycee	UC, St Barbara
UC, Los Angeles	Lee, Rachel	UC, Los Angeles
UC, Los Angeles	Selinger, Eric	DePaul U
UC, Los Angeles	Smith, Patricia	Connecticut, U of
UC, Riverside	Morgan, Peter	W Georgia C
UC, Riverside	Rizzo, Sergio	Houston, Dntn
UC, Santa Cruz	Bow, Leslie	Miami, U of
UC, St Barbara	Carr, Darryl	Florida S U
UC, St Barbara	Ingham, Patricia	Lehigh U
UC, St Barbara	Lopez, Tiffany	UC, Riverside
Utah, U of	Stevenson, David	W Illinois U
Vermont, U of	Ferreira, Patricia	James Madison
Virginia, U of	Adams, Bluford	Iowa, U of
Virginia, U of	Branch, Michael	Nevada, Reno
Virginia, U of	Nishihara, Laverne	Indiana U East
Virginia, U of	Platt, Donald	W Georgia C
Virginia, U of	Quiring, Loren	Texas A & M U
Virginia, U of	Roper, Gregory	NW Missouri S
Virginia, U of	Wonham, Henry	Oregon, U of
Warren Wilson C	Moore, Alison	Arizona, Tucson
Washington U	Graver, Elizabeth	Boston C
Washington U	Rundholz-Weihe, A.	Coker C
Washington, U of	Parrish, Timothy	N Texas, U of
Washington, U of	Stavney, Anne E.	Tulsa, U of
Wichita S U	Culot-Niccolio, A.	P Rico, Mayag
Wichita S U	Mulkey, Richard	Converse C
Wiscnsn, Madsn	Foster, Thomas	Indiana, Blmngtn
Wiscnsn, Madsn	French, Jana	DePaul U
Wiscnsn, Madsn	Harmon, Charles	Loyola, Chicago
Wiscnsn, Madsn	Marek, Jayne	Franklin C
Wiscnsn, Madsn	Pagnucci, Gian	Indiana U of PA
Wiscnsn, Madsn	Pitchford, Nicola	Fordham U
Wiscnsn, Madsn	Stroik, Thomas	Missouri, Clmb
Wiscnsn, Milw	McClenahan, C.	Indiana U of PA
Wiscnsn, U of	Wiemelt, Jeffrey	SE Louisiana U
Yale U	Barkley, Heather	Texas Tech
Yale U	Bly, Mary	Washington U
Yale U	Cohen, Lisa	Swarthmore C
Yale U	Dunn, Kevin	Tufts U
Yale U	Ko, Yu Jin	Wellesley C
Yale U	Lee, Yoon Sun	Wellesley C
Yale U	Williams, Bill	Utica C of Syracuse
CAN-Dalhousie U	Bruhn, Mark	Dalhousie U-CAN
CAN-Dalhousie U	Cornell, Christine	Dalhousie U-CAN
CAN-McGill U	Abbenyi, Juliana	S Mississippi, U of
CAN-McGill U	Van Gelderen, Elly	Arizona S U
CAN-New Brnswk	Dawes, Kwame	S Carolina, Clm
CAN-Queen's U	Loughlin, Marie	Calgary-CAN
CAN-Simon Fraser	Giltrow, Janet	Simon Fraser-CAN
CAN-Toronto, U of	Stanton, Robert	Boston C
CAN-Toronto, U of	Chapman, Donald	Brighm Yng U
CAN-Toronto, U of	Scheil, Katherine	St Joseph (CT)
CAN-Toronto, U of	Tabbi, Joseph	Illinois, Chicago
CAN-York U	Jones, Manina	W Ontario-CAN
SWT-Geneva, U of	Surber, Nida	Penn, U of
UK-Cambridge	Green, Jeremy	Arizona, Tucson
UK-Essex, U of	Mbom, Bertrude	CUNY, Brooklyn
UK-Kent, U of	D'Aguiar, Fred	Miami, U of
UK-Leeds, U of	Badir, Patricia	Brit Columbia-CAN
UK-Oxford U	Morton, Timothy	Colorado, Bldr
UK-Oxford U	Orchard, C.	Indiana U of PA
UK-Oxford U	Richtarik, Elizabeth	Georgia S U
YUG-Belgrade U	Stanivufovic, Goran	Cape Breton-CAN
Arizona, U of	Grace, Caroline	Purdue U
Boston U	Van Noort, Kimberly	Texas, Arlington
Brown U	Murphy, Ann	Westminster (PA)
Brown U	Salvodon, Marjorie	Connecticut C
Bryn Mawr C	Mazzocco, E.	Pittsburgh, Bradford
Chicago, U of	Messbarger, Rebecca	Washington U
Cincinnati, U of	Anis, Paul	Mt Holyoke C
Columbia U	Hassig, Debra	Oklahoma, U of
Columbia U	Hiner, Susan	Skidmore C
Connecticut, U of	Pesca-Cupolo, C.	Cntrl Connecticut
Cornell U	Dekydtspotter, L.	Indiana, Blmngtn
Cornell U	Lombardi, Giancarlo	Smith C
Cornell U	Moritz, Christine	S Carolina, Clm
Cornell U	Smith, Alan	Utah, U of
Duke U	Green, Virginia	Phillips U
Duke U	Weiner, Susan	Yale U
Harvard U	Jenson, Deborah	New Mexico, Uof
Harvard U	Letzter, Jacqueline	Utah, U of
Indiana U	Anderson, Michele	Franklin C
Indiana U	Jourdain, Sarah	Louisville, U of
Indiana U	Myers, Susan	William Jewell C
Indiana U	Salsini, Laura	Kenyon C
Johns Hopkins	Maslan, Susan	Miami U, Oxford
Johns Hopkins	Vizier, Alain J.	P Rico, Mayag
Louisiana S U	Anderson, Debra	E Carolina U
Miami U, Oxford	Mueller, Heather	Longwood C
Michigan, AnAr	Petrovich, Vesna	Grinnell C
Michigan, U of	Chilcoat, Michelle	Colby C
Michigan, U of	Durmelat, Sylvie	LSU, BatnRoug

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Northwestern U	Nelson, Terri	Cal S, SnBrndno
Notre Dame, U of	Pieper, Anne	Oral Roberts U
Ohio S U	Angell, John	Penn S U
Ohio S U	Kemedjio, Cilas	Rochester, U of
Penn S U	Hamilton, Deborah	Augustana C (IL)
Penn S U	Mwantuali, Joseph	Hamilton C
Penn, U of	Kehres, Jean-Marc	Princeton U
Penn, U of	Pairet Vinas, Ana	Rutgers, NBruns
Purdue U	Puri, Aparna	Indiana, Kokm
Rutgers U	Campangne, Herve	Maryland, CollPk
Rutgers U	Picarazzi, Teresa	Seton Hall U
S California, U of	Dupuy, Beatrice	LSU, BatnRoug
Stanford U	McGinnis, Reginald	Arizona, Tucson
Stanford U	Sherak, Constance	Ashland U
UC, Berkeley	Bollard, Kathleen	Colorado, Denv
UC, Berkeley	Brawn, Anna	Illinois, Urbana
UC, Berkeley	Cowell, James	Colorado, Bldr
UC, Berkeley	Petterson, James	Wellesley C
UC, Berkeley	Reich, Jacqueline	SUNY, Stny Brk
UC, Los Angeles	Biggs, Henry	Houghton C
UC, Los Angeles	Davies-Cordova, Sarah P.	Marquette U
UC, Los Angeles	Sol, Antoinette	Texas, Arlington
UC, Riverside	Lambert, Cheryl	Brighm Yng U
Vanderbilt U	Laurent, Dominique	Dickinson C
Virginia, U of	Sourieau, Marie-Agnes	Fairfield U
Wiscnsn, Madsn	Beyer, Deborah	W Illinois U
Wiscnsn, Madsn	Olson, Linda	S Connecticut
Wiscnsn, U of	Candela, Giuseppe	Arizona S U
Wiscnsn, U of	Touml, Allaoua	Bates C
Yale U	Angelo, Gretchen	Cal S, LosAngls
Yale U	Ballaro, Beverly	Cornell U
Yale U	Miner, Margaret	Illinois, Chicago
Yale U	Vettori, Alessandro	Virginia, U of
CAN-Montreal	Castillo-Durante, D.	Ottawa, U of-CAN
CAN-Montreal	Cozea, Angela	W Ontario-CAN
CAN-Montreal	Grutman, Rainer	Ottawa, U of-CAN
CAN-Montreal	Jezak, Monika	Ottawa, U of-CAN
CAN-Montreal	Ndayiragije, Juvenal	W Ontario-CAN
CAN-Montreal	Ryon, Dominique	SW Louisiana
CAN-Ottawa	Ree-Authier, Lisa	Penn S U
CAN-Toronto	Roulston, Christine	W Ontario-CAN
FRN-Ecole Normale	Loubrere, Stephanie	Smith C
FRN-Paris, U of	Smiley, Amy	Johns Hopkins
FRN-Rennes, U of	Chauminot, Geraldine	Gettysburg C
FRN-Stendhal, U of	Tronel-Peyroz, Mireille	Swarthmore C
IT-Catholics, Rome	Gagliardi, Francesca	Merrimack
Arizona S U	Mathews, Richard	S Carolina, Clm
Arizona, U of	Chadwick, Oliver	UC, St Barbara
Colorado, Bldr	Keating, Philip	Miami, U of
Georgia Tech	Culp, Rhonda	S Mississippi, U of
Georgia, U of	Dyer, James	Ohio U
Harvard U	Axen, Gary J.	UC, Los Angeles
Iowa, U of	Cairns, David	S Carolina, Clm
Kent S U	Sirk, Robert	Austin Peay S
Kentucky, U of	Dixon, Deborah	E Carolina U
Kentucky, U of	Pavlinek, Petr	Nebraska, Oma
Louisiana State U	Voder, Michael	Texas A & M U
Michigan S U	Arbona, Sonia	Texas, Austin
Michigan S U	He, Chamsheng	W Michigan U
Minneapolis, U of	Schroeder, Kathleen	Appalachian S
Minnesota, U of	Nagar, Richa	Colorado, Bldr
Missouri, Clmb	James, Arthur	Texas A&M, Galveston
N Carolina, ChpH	Malinowski, Jon	US Military Acad
N Carolina, ChpH	Reaves, Natalie D.	Michigan, Drbrn
N/A	Anderson, Peter	Montana, U of
N/A	Hill, Miriam	Frostburg S U
N/A	Ingram, Bonnye Lynn	UC, Berkeley
Nebraska, Lincoln	Morin, Karen	Bucknell U
Nebraska, U of	Kelley, Michael	Augustana C (IL)
Ohio S U	Sierra-Maldonado, R.	Arizona S U
Oklahoma, U of	Thompson, Virginia	Towson S U
Oregon S U	Mullens, JoBeth	Keene S C
Penn S U	Hunt, Roger	Grand Valley S
Penn S U	Mosher, Anne	Syracuse U
Rutgers U	Jackson, Nancy	New Jersey Tech
Rutgers U	Millar, Susan	Cntrl Connecticut
S Carolina, U of	Byron, Jonathan	Jacksonville (FL)
Texas, Austin	Young, Emily	Arizona, Tucson
UC	Veregin, Howard	Minnsota,TwnC
UC, Berkeley	Mensing, Scott	Nevada, Reno
UC, Berkeley	Argenbright, Robert	N Carolina, Wlm
UC, Berkeley	Blumler, Mark	SUNY, Bngmtn
UC, Los Angeles	Curtis, James	Cal S, LngBch
UC, San Diego	Gurrola, Harold	Texas Tech
UC, St Barbara	Yool, Stephen	Arizona, Tucson
Utah, U of	Bradley, Michael	E Michigan U
Virginia Tech	Watts, Dey	Indiana U of PA
Washington, U of	Zaslavsky, Ilya	W Michigan U
Wiscnsn, Madsn	Edney, Matthew	S Maine, U of
Wiscnsn, Milw	Hu, Bangbo	Villanova U
Wiscnsn, U of	Ramraj, Robert	Winston-Salem
CAN-Alberta	Brennand, Tracey	Simon Fraser-CAN
CAN-Br Columbia	Roseland, Mark	Simon Fraser-CAN
CAN-Br Columbia	Sparke, Matthew	Washington, U of
CAN-Br Columbia	Schmid, Hans Peter	Indiana, Blmngtn
CAN-Montreal	Gaudet, Jocelyn	N Carolina, Wlm
CAN-Ottawa, U of	Shen, Xiaoping	Cntrl Connecticut
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Colorado, U of	Porter, Mary	St Mary's (IN)
Colorado, U of	Zullo, Holly	E Oregon S C
Columbia U	Agboola, Adebisi	UC, St Barbara
Columbia U	Guo, Jiandong	Stanford U
Columbia U	Kou, Shing-Gang	Rutgers, NBruns
Cornell U	Doerr, Helen	Syracuse U
Cornell U	Ghrist, Robert	Texas, Austin
Cornell U	Peterson, Todd	George Mason U
Cornell U	Roberts, Rachel	Washington U
CUNY	Arcones, Miguel	Texas, Austin
Dartmouth C	Tiu, Philp	Oglethorpe U
Delaware, U of	Liu, Fengahan	Delaware S U
Delaware, U of	Norris, Cindy	Appalachian S
Drexel U	Fischer, Ellen	Georgia Southern
Duke U	Puckette, Emily	Occidental C
Emory U	Harris, John	Appalachian S
Florida Int'l U	Abraham, Rosalie	Georgia Southern
G Washington U	Rosenberger, William	Maryland, BaltCnty
Georgia, U of	Hancock, C. Lynn	Appalachian S
Georgia, U of	Lupica, Paul	W Georgia C
Harvard U	Glickman, Mark	Boston U
Harvard U	McKernan, James	UC, St Barbara
Harvard U	Smith, Brian	La Roche C
Harvard U	Stein, Melanie	Trinity C (CT)
Illinois, U of	Hummel, Tamara	Allegheny C
Illinois, U of	LaFramboise, Thomas	Kenyon C
Illinois, U of	Ose, David	Bucknell U
Indiana, Blmngtn	Barab, Jacqueline	Cal S, Domngz
Indiana U	Pearson, Kimberly	Bates C
Indiana U	Preston, Ronald	E Carolina U
Indiana U	Smotzer, Thomas	Youngstown S
Iowa, U of	Cross, Gavin	Coe C
Iowa, U of	Feil, David	Rhodes C
Iowa, U of	Mullins, Bernadette	Youngstown S
Johns Hopkins	Hall, Charles	Connecticut, U of
Kansas S U	Kallam, Linda	Fort Hays S U
Kansas S U	Mitchell, Pat	SE Louisiana U
Kansas, U of	Carlson, Marilyn	Arizona S U
Kansas, U of	Than, Soe	Virginia Military
Kentucky, Lexington	Jagels, Carl	Maryville (MO)
Kentucky, U of	Roper, Kevin	Cedarville C
Kentucky, U of	Wells, Pamela	Grand Valley S
Louisiana S U	Hoover-Dwyer, Leslie	W Georgia C
Maryland, U of	Judge, Christopher M.	Indiana, Blmngtn
Maryland, U of	Lakey, Joseph	New Mexico S U
Mass, Amherst	Benavides, Louisa	Sul Ross S U
Memphis S U	Chen, Guantao	Georgia S U
Memphis, U of	Bartlett, Ronald	Denison U
Michigan S U	Zhang, Hao	Marquette U
Michigan, U of	Kantor, Michael	Knox C
Minnesota, U of	Lou, Yuan	Chicago, U of
Minnesota, U of	Smith, Samuel	St Joseph's (PA)
MIT	Christiansen, Tanya	Missouri, Clmb
MIT	Edidin, Dan	Missouri, Clmb
MIT	Gunnells, Paul	Columbia U
MIT	Lerman, Eugene	Illinois, Urbana
MIT	Sadofsky, Hal	Oregon, U of
MIT	Shipley, Brooke E.	Chicago, U of
MIT	Tschinkel, Yuri	Illinois, Chicago
Montana S U	Kirtley, J. Mark	Sul Ross S U
Montana, U of	Saber, Hashim A.	Pittsburgh, Bradford
Morehead S U	Hail, Chris	Union U
N Carolina S U	Etheridge, D.L.	Emory & Henry C
N Carolina S U	Lu, Xin	N Carolina, Wlm
N Carolina S U	Pennell, Adam	Bluefield C
N Dakota, U of	Mower, Patricia	Washburn U
N Michigan U	Calog, Elizabeth	Blackburn C
N/A	Bollt, Eric	US Military Acad
N/A	Carspecken, Randy	Montana, U of
N/A	Dennis, Davis	Texas, El Paso
N/A	Gentle, Ronald	Montana, U of
N/A	Gilmore, Don	Montana, U of
N/A	Graham, Jonathan	Montana, U of
N/A	Hawkins, Debbre	Montana, U of
N/A	Jones, Danny	Montana, U of
N/A	Keck, Andy	Montana, U of
N/A	Kim, Hok	Frostburg S U
N/A	Kimura, Takashi	Boston U
N/A	Kuchenbrod, Janet	Montana, U of
N/A	Leahy, Andrew	Knox C
N/A	Martin, William	N Dakota S U
N/A	Milewski, Paul	Wisconsn, Madsn
N/A	O'Neill, Michael	Texas, El Paso
Nebraska, Lincoln	Campbell, Nancy L.	John Carroll U
Nebraska, U of	Jajcay, Robert	Indiana S U
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New Mexico, U of	Wang, Yao	Roosevelt U
Northeastern U	Cohen, Daniel	LSU, BatnRoug
Northwestern U	Dietz, Jill	Gettysburg C
Northwestern U	Slensky, Janice	St Olaf C
Notre Dame, U of	Ashline, George	St Michael's C
Notre Dame, U of	Wang, Tzu-Yueh	Texas, Austin
Ohio S U	Crocker, Deborah	Appalachian S
Ohio S U	Dunham, Penelope	Muhlenberg C
Ohio S U	Elder, G. Griffith	Nebraska, Oma
Ohio S U	Jones, Brian	Kenyon C
Ohio S U	Louric, Miroslav	McMaster U-CAN
Ohio S U	Narang, Deborah	Alaska, Anchrg
Oklahoma S U	Dube, Tina	Maryland EShore
Oklahoma, U of	Moore, Deborah Ann	P Rico, Mayag
Oklahoma, U of	Spriestersbach, Karla	St Olaf C
Oregon S U	Boardman, Michael	Pacific U
Oregon S U	Wohlhuter, Kay	W Illinois U
Oregon, U of	Cruz, Robin	S Colorado, U of
Oregon, U of	Rodman, Stacey	Augustana C (IL)
Penn S U	Macchiavelli, Raul	P Rico, Mayag
Penn S U	Trout, John	Dartmouth C
Penn, U of	Coolding, Tobias	New York U
Penn, U of	Grayce, Christopher	UC, Irvine
Penn, U of	Katzarrov, Ludmic	UC, Irvine
Princeton U	Bertozzi, Andrea L.	Duke U
Princeton U	Bronski, Jared	Stanford U
Princeton U	Smirnov, Mikhail	Columbia U
Princeton U	Yuen, David	Lake Forest C
Puerto Rico, U of	Castillo, Paul	P Rico, Mayag
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Purdue U	Rhoads, Gregory	Appalachian S
Purdue U	Swanson, Irena	New Mexico S U
Rice U	Zweck, John	Nevada, Reno
Rochester, U of	Boyd, Cheri	Nazareth C
Rochester, U of	Morrow, Margaret	St Thomas, U of
Rutgers U	Abougadel, Edward	Grand Valley S
Rutgers U	Castin, Ovidiv	Chicago, U of
Rutgers U	Huang, Yi-Zhi	Rutgers, NBruns
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SE Missouri S U	Bruton, Gregory	Lee C
Stanford U	Parnell, Gregory	Virginia Cmnwlth
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SUNY, Albany	Holcomb, Jr., John	Youngstown S
SUNY, Albany	Hotchkiss, Philip	Rhodes C
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Texas A & M U	Cannon, Alan	SE Louisiana U
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Texas, Austin	Mossinghoff, Michael	Appalachian S
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UC, Berkeley	Farbman, Peter	Sul Ross S U
UC, Berkeley	Franco, Zachary	Butler U
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UC, Davis	Jones, Amelia	Vassar C
UC, Davis	Jones, Sara	S Colorado, U of
UC, Davis	McQuarrie, Allan	N Dakota S U
UC, Davis	Song, Kai-Sheng	Florida S U
UC, Davis	Vedantham, Ram	N Carolina, Wlm
UC, Los Angeles	Allman, Elizabeth	Bates C
UC, Los Angeles	Bisch, Dietmar	UC, St Barbara
UC, Los Angeles	Gursky, Matthew J.	Indiana, Blmngtn
UC, Los Angeles	Yu, Qiqing	SUNY, Bngmtn
UC, San Diego	Ram, Arun	Princeton U
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Virginia, U of	Avalos, George	Texas Tech
Virginia, U of	Fenster, Della	Richmond, U of
Washington U	Morpurgo, Carlo	Texas, Austin
Washington, U of	Xu, Yeren	Montana S U
Washington, U of	Zhu, Mei	Lafayette C
Wiscnsn, Madsn	Billups, Stephen	Colorado, Denv
Wiscnsn, Madsn	Ding, Kequan	Illinois, Urbana
Wiscnsn, Madsn	Hart, Evelyn	Colgate U
Wiscnsn, Madsn	Leonhardi, Steven	Moravian C
Wyoming, U of	Boyer, Elizabeth	Lyon C
Yale U	Lian, Bong	Brandeis U
CAN-Simon Fraser	Yi, Xiadoing	Connecticut, U of
CIS-Inst Math Minsk	Kleshchev, Alexander	Oregon, U of
CIS-Kazan, U of	Verbitsky, Igor	Missouri, Clmb
CIS-Moscow S U	Malutov, Mikhail	Northeastern U
CIS-Tbilisi S U	Gulisashvili, Archil	Howard U
FRN-Paris, U of	Perez-Marco, Richard	UC, Los Angeles
GER-Ruhr U	Kiessling, Michael	Rutgers, NBruns
SWDN-Uppsala	Einstein-Matthews, S.	Howard U
SWT-Federal Inst Tech	Posse, Christian	Minnsota,TwnC
UK-Aberdeen	Reid, Alan	Texas, Austin
UK-Durham U	Speight, James	Texas, Austin
UK-Oxford U	Dancer, Andrew	McMaster U-CAN
UK-Oxford U	Kolibal, Joseph	S Mississippi, U of
UK-Warwick, U of	Dostoglou, Stamatis	Missouri, Clmb
Chicago, U of	Jasnow, Richard	Johns Hopkins
Duke U	Moore, David	Macalester C
Michigan, U of	Amirsoleimani, S.	Utah, U of
Arizona S U	Christman, Paul	Millikin U
Arizona S U	Funk, Gary	Montana, U of
Arizona S U	Willis, Dawn	McMurry C
Arizona, U of	Caldwell, Rodney	Georgia Southern
Arizona, U of	Cock, Christopher	Valparaiso U
Boston U	Perna, Leslie	Missouri, Clmb
Boston U	Simpson, Andrew	SUNY, Potsdm
Boston U	Taylor, Beverly	Wiscnsn, Madsn
Case Western Res	Reinhardt, Deborah	Nebraska, Lncn
Case Western Res	Taylor, Mark	Houghton C
Catholic U Amer	Burch-Pesses, Michael	Pacific U
Cincinnati Cons	Snyder, David	Illinois S U
Cincinnati, U of	Delisi, Dan	Fort Hays S U
Cincinnati, U of	Dittrich, Johannes	LebanonValley
Cincinnati, U of	Gross, Steven	UC, St Barbara
Cincinnati, U of	Malde, Melissa	Luther C
Cincinnati, U of	Towell, Gordon	Morehead S U
Claremont Grad	Koegel, John	Nebraska Wslyn
Claremont Grad	Vail, Leland	Cal S, LngBch
Colorado, Bldr	Hutton, Cynthia	S Oregon S C
Colorado, Bldr	Aldrich, Mark	Frostburg S U
Columbia U	Painter, Karen	Dartmouth C
Connecticut, U of	Doing, James	Missouri, Clmb
Cornell U	Smart, Mary Ann	UC, Berkeley
Cornell U	Waldoff, Jessica	Holy Cross, C of
Cornell U	Will, Richard	Washington, U of
Eastman Sch	Gaub, Eugene	Grinnell C
Eastman Sch	Hodgman, Tom	Jersey City S C
Eastman Sch	Riehl, Jeffrey	Richmond, U of
Florida, Gnsvl	Forbes, Guy	Millikin U
Florida S U	Britt, Mark	Furman U
Florida S U	Gordon, Daniel	SUNY, Potsdm
Florida S U	Guzman, Juan Tony	Luther C
Florida S U	Holzer, Linda	Arkansas, LtlRk
Florida S U	Mattingly, Alan	W Carolina U
Florida S U	Robbins, Scott	SW Oklahoma S
Florida, U of	Haworth, Janice	Cntrl Arkansas
Georgia, U of	Thurmond, Ann	Delta S U
Houston, U of	Boire, Paula	Fort Hays S U
Houston, U of	Ungar, Garnet	Evansville, U of
Houston, U of	Walker, Richard	Cntrl Arkansas
Illinois, U of	DeBoer, Katherine	Nevada, Reno
Illinois, U of	Radell, Judith	Indiana U of PA
Indiana U	Avorgbedor, Daniel	Ohio S U
Indiana U	Barnes, Paul	Nebraska, Lncn
Indiana U	Colon, Emilio W.	Indiana, Blmngtn
Indiana U	Watkins, Mark	N Dakota S U
Iowa, U of	Aaherg, Dulane	Texas A&M,CrpsC
Iowa, U of	Aune, Gregory	Gustavus Adolph
Iowa, U of	Denton, Kris	Fort Hays S U
Iowa, U of	Gant, Edward	Indiana U of PA
Iowa, U of	Hafar, Matthew	Winston-Salem
Iowa, U of	Hornbaker, Mark	Charlstn, U of [NTG]
Iowa, U of	Schwartzkopf, M.	Indiana, Blmngtn
Ithaca C	Heuchemer, Dane	Kenyon C
James Madison U	Megaw, George	Mdl Tennessee
Julliard	Iwasaki, Ko	S Methodist U
Kansas, U of	Richardson, William	Missouri, St L
Kansas, U of	Shew, Julian	Gustavus Adolph
Kent S U	Matascik, Sheri	Maryville (TN)
Louisiana S U	Brooks, Ricky	Cntrl Arkansas
Louisiana S U	Justus, Timothy	N Dakota S U
Louisiana S U	Mardirossian, K.	LSU, BatnRoug
Louisiana S U	Wray, Ron	Dickinson S
Louisville, U of	McBroom, Deanna	Charlston, C of
Maryland, U of	Campbell, Patricia	Liberty U
Maryland, U of	Mortensen, John	Cedarville C
Mass, Amherst	Janikian, Leon	Northeastern U
Michigan, U of	Bargiel, Diane	Juniata C
Michigan, U of	Covach, John	N Carolina, ChpH
Michigan, U of	Douglas, Brantley	James Madison
Michigan, U of	Kroesche, Kenneth	W Carolina U
Michigan, U of	Meadows, Melody	W Virginia Wslyn
Michigan, U of	Morrison, John H.	Luther C
Minnesota, U of	Gilbert, John	Texas Tech
Minnesota, U of	Miller, Scott	St Cloud S U
Minnesota, U of	Wilson, Gary	Northland C
Missouri, U of	Crannell, Wayne	Austin C
N Illinois U	Panella, Lawrence	S Mississippi, U of
N Iowa, U of	Kirkdorffer, Michele	James Madison
N Texas, U of	Bogle, J. Michael	Texas, Arlington
N Texas, U of	Clements, Phillip	Texas, Arlington
N Texas, U of	Ishii, Timothy	Texas Weslyn
N Texas, U of	Schmidt, Daniel	Mars Hill C
N Texas, U of	Waluzyk, Kevin	W Oregon S C
N/A	Battersby, Edmund	Indiana, Blmngtn
N/A	Bulen, Jay	Truman S U
N/A	Chihara, Paul	Pittsburgh, U of
N/A	Glarner, Robert	Texas, El Paso
N/A	Mtchener, John	Salem C
N/A	Muxfeldt, Kristina	Yale U
N/A	Piagentini, Susan	Valley City S
N/A	Poole, Debra	Montana, U of
N/A	Williams, Gene	McMurry C
Nebraska, U of	DeHaan, John	S Methodist U
New England Cons	Tucker, Scott	Cornell U
New York U	Holober, Michael	CUNY, City C
New York U	Kaplan, Allan	New Mexico S U
North Texas, U of	South, James	SW Oklahoma S
Northwestern U	Gann, Kyle	Bucknell U
Northwestern U	Meffert-Nelson, K.	St Olaf C
Northwestern U	Plugge, Scott	Cntrl Connecticut
Ohio S U	Carney, Karen	Winston-Salem
Ohio S U	Little, Ricky	Morehead S U
Ohio S U	Rives, David	Newberry C
Oklahoma, U of	Hardy, Dianne	Dickinson S
Oklahoma, U of	Jones, Robert	N Dakota S U
Penn, U of	Girdham, Jane	Saginaw Valley S
Penn, U of	Hoyt, Peter	Wesleyan U
Princeton U	Dymiotic, Theophanis	Goucher C
Princeton U	Rakowski, David	Brandeis U
Princeton U	Sanchez-Gutierrez, C.	SanFrancisco S
Rice U	Clinton, Mark	Nebraska, Lncn
S Carolina, U of	Caiuat, Amelita	Smith C
S California, U of	Fuks, Mauricio	Indiana, Blmngtn
Southern Mississippi	Ballard, Jeffrey	W Oregon S C
Southern Mississippi	Fisher, Rhonda	Bemidji S U
SUNY	Wilkins, Lee	Allegheny C
SUNY, Bnghmt	Morehouse, Dale	S Methodist U
SUNY, Stny Brk	Cockrell, Thomas	UC, Irvine
Texas Christian U	Phillips, Burr C.	Texas, Arlington
Texas, U of	Becker, Karen	Nebraska, Lncn
Texas, U of	Brooks, Christopher	Maryland, CollPk
Texas, U of	Smith, Robert	St Olaf C
Texas, U of	Strait, Thomas	Montana S U
Texas Tech	Scott, Ron	Fort Hays S U
Tulsa, U of	Heim, D. Bruce	LSU, BatnRoug
UC, Davis	Meyer, Donald	Lake Forest C
UC, Los Angeles	Radomski, James	Cal S, SnBrndno
UC, San Diego	Koonce, Paul	Princeton U
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UC, St Barbara	York, Paul	S Mississippi, U of
Virginia, U of	Dolter, Gerald	Texas Tech
W Michigan U	Lee, Kenneth	Millikin U
Washington, U of	Gray, Patricia	Rhodes C
Wiscnsn, Madsn	Hunnicutt, Brad	Bluefield C
Wiscnsn, Madsn	Lavine, Karl	Luther C
Wiscnsn, Madsn	Schmidt, Cathy	Winona S U
Wiscnsn, U of	Thompson, Linda	Lee C
Yale U	Biringer, Gene	Lawrence U
Yale U	Gier, David	Iowa, U of
Yale U	Horlacher, G.G.	Indiana, Blmngtn
Yale U	Metzer, David	Brit Columbia-CAN
Yale U	Wexler, Mathias	SUNY, Potsdm
Youngstown S U	Greig, R. Tad	Westminster (PA)
CAN-Toronto, U of	Proulx, Sylvie	Dalhousie U-CAN
FIN-Sibelius Acad	Adelson, Michael	Connecticut C
NDL-Amsterdam	Wegman, Rob	Princeton U

In the MUSIC TENURINGS column of our January/February '96 issue, we incorrectly listed the institution at which Gary Karpinski was recently tenured. He was tenured at the University of Massachusetts, Amherst.

LINGUA FRANCA goes to great effort to insure that our data is accurate and as complete as possible. However, we know that JOBTRACKS is, as we go to press, incomplete and still not free from all errors. Consequently, we cannot be responsible for errors and omissions, and readers are advised not to act on any of this information without verifying it.

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